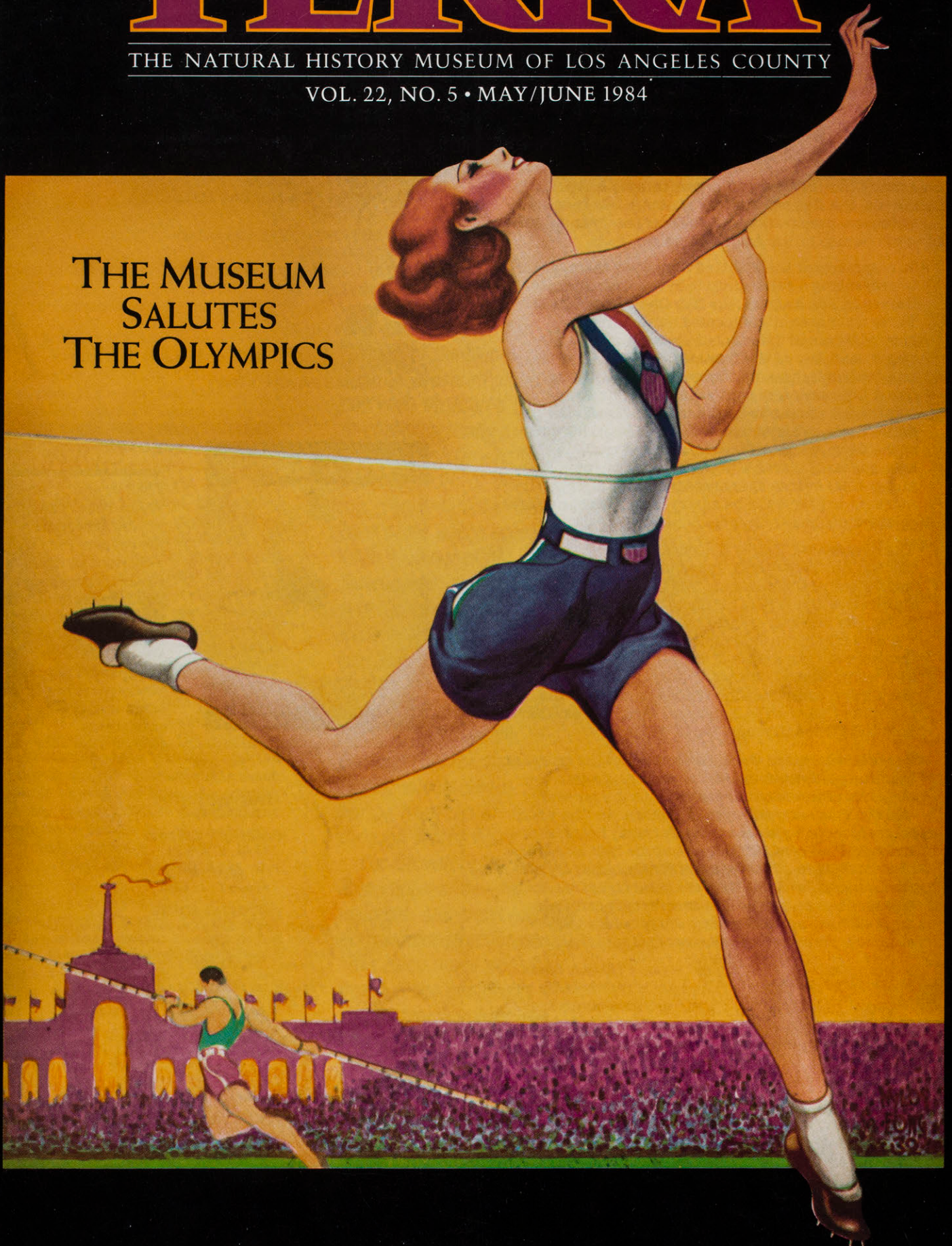


TERRA

THE NATURAL HISTORY MUSEUM OF LOS ANGELES COUNTY

VOL. 22, NO. 5 • MAY/JUNE 1984

THE MUSEUM
SALUTES
THE OLYMPICS





The Museum Salutes the Olympics

Like many institutions and organizations in southern California, the Natural History Museum has been making extensive preparations to welcome the International Olympic Games to Los Angeles this summer:

- To complement the XXIIIrd Olympiad, the museum is presenting a retrospective of the first Olympic Games in Los Angeles, the Xth Olympiad of 1932. Three unique exhibits located on the main and ground floors of the museum commemorate the sportsmanship of the Games of 1932, the hardships and accomplishments of a nation enduring the Great Depression in that year, and the automobile, a symbol then and now of the modern American lifestyle. These exhibits open on June 1st and are part of the Olympic Arts Festival, the international fine arts pageant of over 400 performances, exhibitions, and special events sponsored by Times Mirror. The museum is pleased to be a part of this great cultural celebration.
- The new Seaver Hall of American History, Growth of the Nation: 1815-1865, opens on June 9th on the main floor of the museum. The hall, which features innovative displays of artifacts from the collections as well as replicas created by staff craftsmen, gives visitors insight into American culture, politics, and industry during a time of tremendous expansion and technological change. The opening of Growth of the Nation completes the trilogy of halls on the main floor devoted to American history from the colonial period through World War I.
- Recent restoration work on the part of the museum building completed in 1912 is revealing again the elegance of the original entrance to the museum and the glass-domed rotunda just inside. The building, which was placed on the National Register of Historic Places in 1975, is one of the best examples of architecture of the Spanish Renaissance style in the Los Angeles area. With the refurbishment, its classic lines and elaborate decorations can once more be fully appreciated by the museum visitor entering from the Rose Garden in Exposition Park.

This commemorative Olympics issue of TERRA lends perspective to the new exhibits and improvements at the Natural History Museum and draws attention to what is perhaps becoming a Los Angeles tradition—hosting the International Olympic Games.

CRAIG C. BLACK
Director

TERRA

THE MEMBERS' MAGAZINE OF THE NATURAL HISTORY MUSEUM
OF LOS ANGELES COUNTY AND THE PAGE MUSEUM
OF LA BREA DISCOVERIES

VOL. 22, NO. 5 • MAY/JUNE 1984



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COVER

The Olympic Girl by Wylog Fong. The illustration appeared on the cover of the July 1932 issue of *Game & Gossip*, a magazine published monthly in the twenties and early thirties by the Western Sports Publishing Company. The magazine issue is in the museum library's collections.

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THE MUSEUM'S NEW HISTORY HALL

by JANET R. FIREMAN

An imaginary American was born somewhere along the Atlantic seaboard of the United States in the year 1800. For the sake of the fictitious life narrative about to be related, his name was James Patterson. Patterson grew up on a family farm, and he lived all of his life within 30 miles of the place where he was born.

When Patterson was a boy, he received a rudimentary education, probably from his parents or at his family church. By the time he was 15, he was working full time on the farm along with his father and other family members. His income, and that of his parents, was moderate by standards of the day: if he worked hard all the time, he had enough money to provide the basic necessities of existence.

James Patterson was married in due time, and he and his wife Jennifer raised a family of several children. The heartache of the Pattersons's lives was the departure from home of all of their offspring. Each one chose to seek his future in another part of the country. While Patterson and his wife were sad to see their children leave home, they were also proud of the kids for their adventurousness and initiative.

Nothing very remarkable ever happened to James Patterson, nor did great fortune, fame, or honors ever fall to his children. Patterson lived a routine life, a calm life, marked principally by his hard work, by relationships with friends and family members, and by membership in his community. He participated in a modest way in public affairs: he voted in elections, he read the local newspaper, he attended public lectures, and he observed the changes taking place in his surroundings that only a fool could ignore.

James Patterson believed he had lived a good life, and when he died in 1866, he

With the opening of *Growth of the Nation* on June 9, museum visitors can walk through a trilogy of chronologically arranged American history halls on the main floor of the building. *The American: This New Man*, which opened in 1976 in honor of the nation's bicentennial, awaits redesign and remodeling as a permanent exhibit. Through it, one reaches *Growth of the Nation*, covering the middle period of American history, and then the *Garland Hall* (completed in 1975), which covers the period from the Civil War through World War I.

For *Growth of the Nation*, acquisition of several artifacts, and most installation and construction costs, have been made possible through the generosity of *The Seaver Institute*. In honor of that valuable support, the gallery in which *Growth of the Nation* is located will be dedicated as the *Seaver Hall of American History*.

left the world with few regrets. In fact, he was thankful for his blessings and grateful for the recent deliverance of the nation from the evils of war. James Patterson lived to see the Civil War end, a war that had torn apart the nation, a war that had killed one of his sons, as the Mexican War had done almost two decades before.

This imaginary American, who represents thousands of real men, lived through a remarkable period of American history. The greatly increasing size of the United States in the period from 1815 to 1865, and the resulting expansion of opportunity for Americans during that time, is the major theme of the new history hall at the Natural History Museum. When the hall opens in June 1984, visitors will be able to examine artifacts and period settings that help illustrate and serve to examine the "Growth of the Nation" during this middle period of American history.

In this era the nation reached its continental limits and enlarged its political and commercial influence even further. From about 1815 continued settlement of the trans-Appalachian region, and advances west of the Mississippi, produced a profound effect on life in the nation. A surplus of agricultural goods and an unheard-of abundance of mineral and other resources from new lands contributed to major changes in the nation's economy, population base, and politics and in many aspects of everyday life.

Availability of additional land for farming and new mining endeavors encouraged the founding and growth of new population centers and stimulated expansion of transportation and communication systems as well as of the manufacturing industries. The gradual accumulation of lands and expansion of national sovereignty, plus the attendant

Joel Walker Sweeney is the acknowledged inventor-developer of the banjo. This banjo, made by Sweeney in about 1831, is the oldest extant example of this uniquely American instrument. Sweeney (1813–1860) made his living as a minstrel, performing widely in his native Virginia and in New York, as well as on a concert tour to Great Britain. This banjo is for a left-handed player.

A boy's felt hat, reflecting the enormously popular style of the nineteenth century, was manufactured from beaver pelts trapped and traded in the interior of the nation.



Dick Meier



Dick Meier

The greatly increasing size of the United States between 1815 and 1865, and the resulting expansion of opportunity for Americans, is the major theme of the new history hall.

extension of slavery, touched off the major national political issues of the period.

From his vantage point in his hometown in one of the eastern states, James Patterson might have been able to observe some of the changes in American society taking place at the time. Today's museum visitors have the advantage over Patterson. With the benefit of historical perspective, the museum's rich collection of historical artifacts, and the ingenuity of the exhibit designer, Barbara Allen, today one is able to observe a much broader panoply of events than Patterson might have done in his own time.

In planning and organizing the exhibit, four broad topics were chosen as keys to the interpretation of the expanding size of the United States. The country's developing abundance of agricultural, mineral, and other natural resources is addressed in a section on raw materials. The land provided the basic wealth of the nation in this period, and the hall examines in particular farming, mineral extraction, whaling, and trapping of fur-bearing animals.

Articles on display include those used by small farmers as well as artifacts associated with plantation agriculture practiced in the South and in the newer areas of Louisiana and Texas. Men willing to take the risks of lonely and dangerous travel in the wilderness trapped and traded for beavers, otters, and other animals. The pelts eventually wound up in the East or in Europe where they were processed and manufactured into felt hats, muffs, and other accessory items.

Whaling became big business as demand for whale oil and other products derived from the animals increased. New England ships and crews sailed to the Pacific as part of this lucrative trade where profit outweighed the risks and dangers of the profession. In the new hall a replica New England seaport building provides a setting for whaling and sailing equipment and manufactured products from the whaling industry.

Lead and copper from the Midwest, and gold and silver from the Far West, were shipped to eastern cities like Pittsburgh and Boston for processing. Everything from coins to household utensils, tools, and industrial containers—the results of manufacture—were produced from this rich American resource. Many of these items, including mining equipment and a replica lead mine shaft,

are arrayed in the new hall.

A second major subject treated in the hall helps explain how products from the newly acquired parts of the nation were processed, more often than not, in the East. Shipping of these raw materials presented a new challenge to transportation systems just as processing presented an opportunity to the manufacturing trades. The demands of a growing population in the newer regions of the country and the needs of business and individuals likewise combined to challenge communication facilities. The result was the accelerated development of manufacturing, transportation, and communication networks, all of which set patterns for increasing industrialization in later years.

The manufacturing boom is illustrated by products and equipment associated with the "textile explosion." The raw material, principally cotton grown in the South, but also flax from the Midwest and wool from farther west, was milled in the Northeast, and from there yard goods were dispersed throughout the country. Tailors and seamstresses, as well as a growing garment industry, were provided with a double boon through increased availability of fabric and the development of the sewing machine. The chain that began with increased opportunity in land acquisition continued with enlarged production of raw materials for cloth, and followed beyond to industry aided by new textile technology, resulting in more quickly changing fashion patterns and ready-to-wear industries. All of these components combined to form the American phenomenon called the textile explosion.

Transportation requirements grew enormously in this era; canals, steamships, clipper ships, railroads, covered wagons, and government subsidized roads helped meet the challenge of moving people and cargo across and around the growing United States. Among many transportation artifacts in the new hall are several dozen items that might have been carried in a covered wagon, the quintessential frontier means of travel in American lore. A tar bucket, blacksmith tools, personal effects, farming implements, and many other objects are displayed in a reconstruction of a typical mid-nineteenth century covered wagon. Museum craftsmen have followed plans dating from the 1850s to build a covered wagon that is split in half lengthwise, allowing visitors to walk through it and gain an appreciation of the structure of these famous wagons and of the belongings and baggage carried by an immigrant family.

Communication needs were met by a number of improved printing techniques, such as the rotary printing press, and the enlarged transportation net-

Dick Meier



Metals extracted from the copper fields and silver strikes in new territories were shipped to Pittsburgh, Boston, and other cities for smelting and processing. Coins were one of the principal items of this production. The large coins on the left are, from left to right, an 1822 copper large cent, 1857 silver liberty quarter,

1846 copper large cent, 1821 copper large cent, and 1845 copper large cent. The small coins in the center foreground are an 1854 silver three-cent, 1853 silver three-cent, and 1833 silver liberty half-dime. The large coins on the right are an 1819 silver liberty half-dollar and 1824 silver liberty half-dollar.

This brass movement clock of a type invented and manufactured by Chauncey Jerome could be produced and sold more cheaply than wooden movement clocks that had dominated the market. Jerome (1793–1868) had trained as a carpenter before learning the clockmaking trade, and he subsequently built a large business, with clock assembly plants in the South and his native New England. This clock, decorated with a painting on glass of the Philadelphia Merchant's Exchange, was made in the late 1840s.



Dick Meier

Below: A papier-mâché head, kid arms and legs, and original clothing distinguish this 26-inch doll that might have been a little girl's best friend 150 years ago. Although the maker's name is unknown, this doll was made in Germany, where most dolls were fashioned by a combination of factory and handcrafting methods in the early and mid-nineteenth century. Similar German dolls were imported in large numbers to the United States.

Right: The first formal message sent by Samuel F. B. Morse on his Washington to Baltimore experimental telegraph line in 1844 was prophetic of the telegraph's influence: "What hath God wrought!" By about 1860, telegraph lines spanned the nation and made possible almost instantaneous communication. The instrument shown here will connect to another telegraph key in the new history hall and will register messages of museum visitors.



Dick Meier



Dick Meier

This shako, made of leather on a stiffened frame, was worn during the Civil War. The bugle on a dark field indicates that the bearer was an infantryman, and the eagle surmounting the shield of stars and stripes means that the hat was worn by a Union soldier.

Dick Meier

works that allowed printed material and personal correspondence to be transmitted more efficiently. During the period, the telegraph revolutionized the exchange of information and made possible distribution of news on a much broader—and faster—basis than before. An operating sender or key mounted in the new hall permits visitors to tap out messages via Morse Code.

The third major subject covered in Growth of the Nation is that of international relations and domestic politics, both of which were profoundly affected by the abundance of opportunities offered in frontier, western, and foreign regions penetrated by the United States during the period. Consequently, foreign relations were primarily concerned with American expansion. The Monroe Doctrine, the Mexican War, the Gadsden Purchase, clarification with England of U.S.-Canadian borders, the “opening” of Japan, and wide-ranging American exploration resulted in a larger and more powerful United States.

In national politics, the dominant

theme between 1815 and 1865 was directly related to expansion of the territorial limits of the country. Americans became increasingly embroiled in the conflict between forces of nationalism and sectionalism, and the clash between these doctrines was particularly evident in political arguments over slavery. Addition of new American territory and creation of new states in the West intensified already existing sectional rivalries by raising the hot issue of extending slavery to the new states. The height of the sectional crisis, secession and the attempted creation of a new nation within the borders of the U.S., resulted in the Civil War. This national cataclysm tore apart the newly enlarged nation and threatened dissolution of all the benefits of recent growth. Illustrations, weaponry, uniforms, flags, printed materials, and many other artifacts have been placed in the new hall as examples of the machinery of war and its horrors.

The final major subject treated in Growth of the Nation is that of travel, exploration, and immigration stim-

ulated by the opportunities that beckoned on new frontiers. Private trading companies, government surveyors and explorers, scouts and mountain men, as well as other individuals and groups made both systematic and haphazard expeditions into frontier regions. Many of these returned to more settled areas with reports of newly discovered resources and wonders of every sort. Official government reports, diaries, guide books, and illustrations, such as those displayed in the hall, induced many Americans and foreigners to travel across America to take advantage of its seemingly boundless treasures.

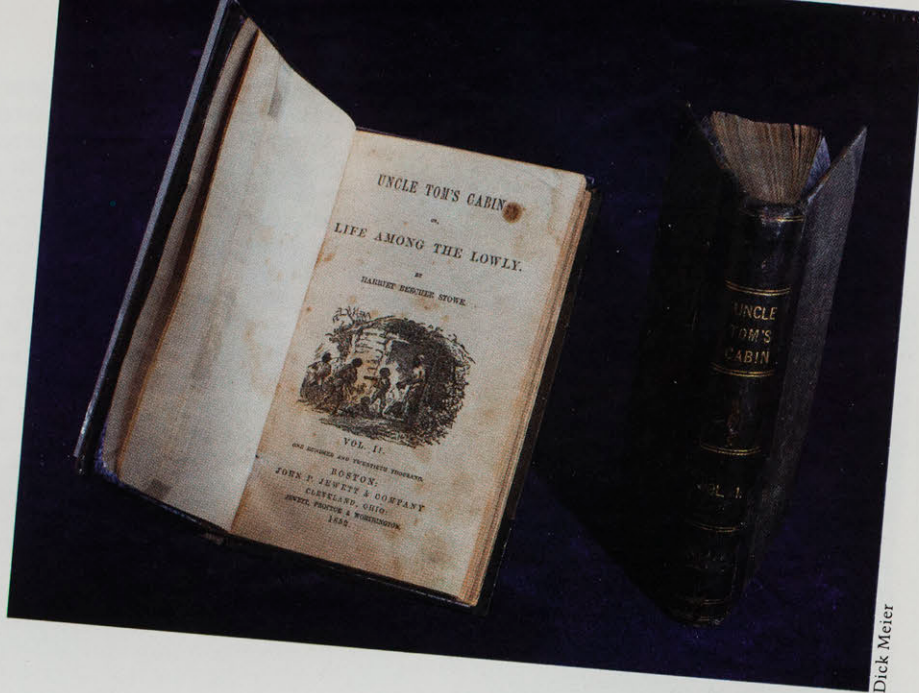
A particular type of immigrant was the one who left his home for religious purposes. Among this relatively small group were missionaries who worked among the Indians in frontier areas and others such as the Mormons, who departed established homes because of religious persecution or dissent. By far, the largest number of people who left the settled areas on the eastern seaboard were challenged by the opportunities awaiting in the growing nation. As they did so, they



Karl Bodmer (1809–1893), a Swiss painter and engraver, produced “The Interior of the Hut of a Mandan Chief” based on sketches he made on a tour of the United States in 1832–1834. As official artist to the explor-

ing party led by Maximilian, Prince of Wied-Neuwied, Bodmer drew landscapes, portraits, and Indian scenes during travels from New England to the Midwest and as far west as Montana.

restricted the opportunity of the American Indian. Removal policy, first instituted by the government in this period, affected numerous tribes from Florida to as far north as New York and as far west as Wisconsin. A congressional removal bill of 1830, on display, provides an example of the legal machinery that displaced Indians from their traditional homes and forced them to trek to a new "home" that was provided for them to the west. With their expulsion, "new" lands in easterly areas were opened for development by the always land-hungry Americans. Even as the enlargement of the United States meant new opportunities for the majority of the people, it also meant the destruction or modification of Indian ways.



Dick Meier

Below: Stephen Collins Foster (1826–1864), the composer of this and about 200 other songs, was born in Pittsburgh and educated near there. By the time Foster published "Come With Thy Sweet Voice Again" in 1854, he was already well known for his immensely popular melodies performed widely in minstrel shows. Recordings of some of his most famous songs, such as "O Susanna," "My Old Kentucky Home," and "The Old Folks at Home," will be played in the new exhibit near a portrait of Foster and the Sweeney banjo.

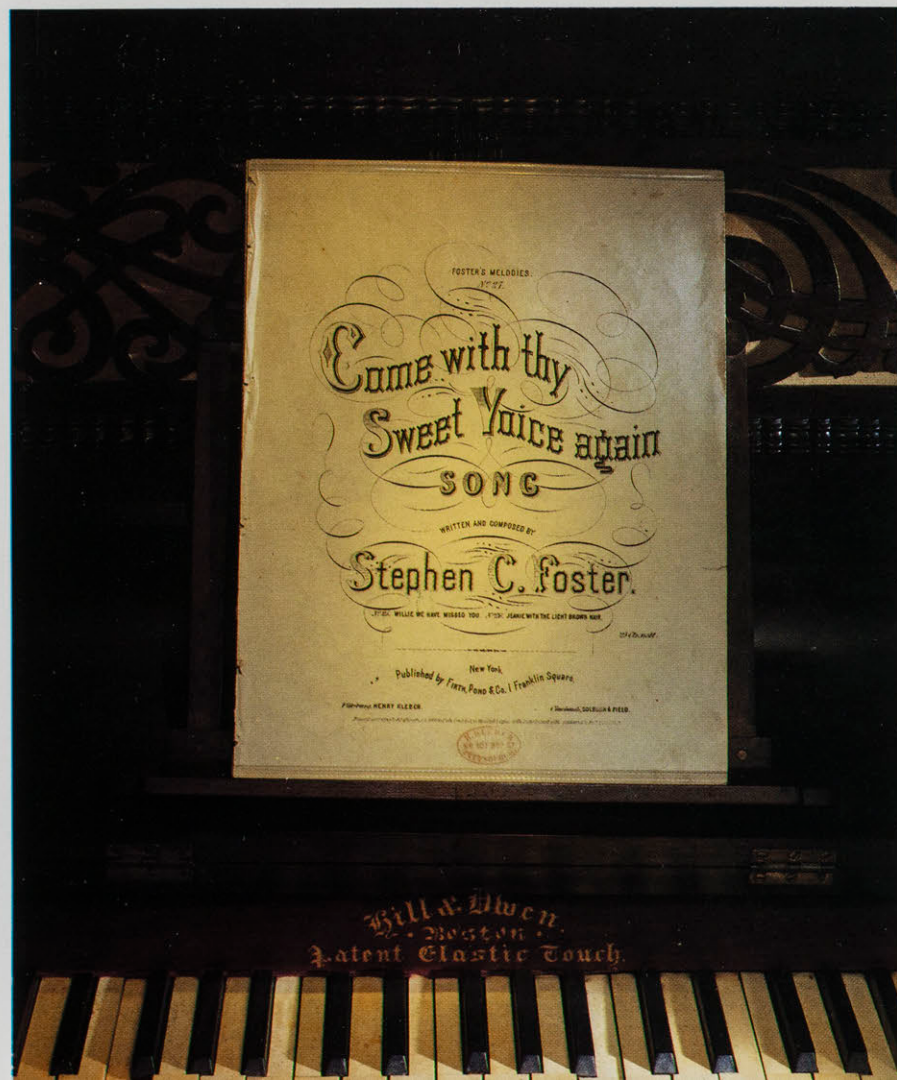
Above: A first edition of the bestseller Uncle Tom's Cabin by Harriet Beecher Stowe. First published serially in the National Era, the book came out in March 1852 and sold out the first printing of 5,000 within a few days. This copy was printed in 1852, one of 300,000 sold within months of the first printing. The book was the first American novel to feature a black man as hero, and its anti-slavery attitudes aroused Southern anger.

Did James Patterson, that fictitious American farmer in the East, understand the broad narrative of dramatic events and great opportunities available to his contemporaries? Probably not. Although politicians and other visionaries prophesied many of the achievements in the making during this period of remarkable change, no individual then (as now) could perceive the ramifications of events of his day. Still, James Patterson and others like him read in newspapers and magazines about the explorations and discoveries of Americans during their time. Patterson probably shared the patriotic fervor of the nation during the Mexican War; he probably benefited from new technologies in farming, mining, manufacturing, transportation, and communication; he probably saw his own prosperity grow. Surely he took one side or the other during the Civil War, if for no other reason than that he lost a son, and probably other family members and friends, to the conflict.

Patterson's own children all joined the national cavalcade touched off by the phenomenon of the growing nation. The Patterson family thereby, as every other family in the nation at that time, participated to one extent or another in the pageant of growth and opportunity available as never before. In the new history hall, museum visitors too can surround themselves with something of the atmosphere and the man-made creations of the would-be Patterson's time.

Dr. Fireman is Associate Curator of Cultural History at the Natural History Museum and is curator in charge of the new American history hall, Growth of the Nation. Her research specialty is the late eighteenth century Spanish Southwest. She has pursued her research on a number of trips to Mexican and Spanish archives and libraries.

Dick Meier



THE GAMES OF THE XTH OLYMPIAD:

LOS ANGELES 1 9 3 2

by JOHN M. CAHOON

Fifty-two years ago, Los Angeles became the second city outside of Europe to host the Olympic Games. Since then, the Olympics have been celebrated around the world—in Australia, Asia, Latin America—and have become not only the premier international sporting event but the media event of our time as well. The interest in sports, promoted by the 1932 Games, helped make southern California the “sports capital of the world.”

With the coming of the Games of the XXIIIrd Olympiad to this community in 1984, Los Angeles joins Paris (1900 and 1924) and London (1908 and 1948) as the only cities to host the summer Games on two occasions. As Los Angeles prepares again to welcome the world, let's look at the history of the modern Olympics with an emphasis on the 1932 Olympic Games.

The modern Olympic Games were the inspiration of the French Baron Pierre de Coubertin. Growing up in the years following the Franco-Prussian War, when Germany had overrun his country, de Coubertin became impressed by the example of neighboring Britain, whose accomplishments and influence seemed far beyond its size and natural resources. The Baron wondered what characteristics in the Englishman's personality enabled him to be so successful. Already familiar with *Tom Brown's School Days*, de Coubertin went to England himself to study the British school system firsthand to see how it managed to turn out this superior product.

What he found was a microcosm of the larger world where struggles with the regulations of elders, for recognition among peers and upperclassmen, and to win election to office in schoolboy organizations brought all the tests one would face in later life. And among these tests that developed individual character was the fight to earn a place on the school

athletic team.

When de Coubertin encountered difficulties in trying to arrange competition between French and English rowers, he was made aware of the need for an international sports organization. Eventually he enlisted the support not only of sport leaders but of educators and diplomats for his ideas on international competition, and the International Olympic Committee (IOC) was born.

Several of de Coubertin's ideas should be noted, particularly his concept that such competition was intended to develop better individuals. He always opposed team events where one nation competed against another, and the first modern Olympics avoided relays and team competition. He strongly opposed keeping totals for medals won or points scored by countries because he thought it would lead to excessive nationalism. De Coubertin believed that if IOC members owed their participation to their home country they would think of themselves as nationals rather than as individuals dedicated to an international sports community. So he determined that the IOC would select its own members on a self-perpetuating basis.

De Coubertin found a natural model for his concept of an international sports festival in the ancient Olympic Games. These very real tests of the individual were held every four years for nearly twelve centuries, although the first results we have date only from 776 B.C. Unlike twentieth century man, the ancient Greeks valued the games so highly that they even stopped their wars to participate in these athletic contests. The ruins of Olympia, site of the ancient Games, had been discovered in 1766, but it was not until the mid-1870s that major excavation by the German government unearthed fifty monumental structures including more than one hundred statues. A museum was built at Olympia to house these remains as well as coins,

pottery, and other artifacts. It was this renewed interest in the ancient Olympics that de Coubertin used to capture public imagination and create support for reviving the Olympic Games on a modern scale.

De Coubertin first voiced his ideas publicly in 1892 at a meeting of the Athletic Sports Union in Paris. Two years later, an International Sports Congress met in the French capital to discuss the possibility of an international sports competition; seventy-nine official delegates from nine countries representing forty-nine sports organizations attended the meeting.

The first Olympic Games of the modern era followed just two years after that with Athens hosting the 1896 Games, and the revived Olympic Games were off and running! All was not smooth sailing, however, as the 1900 and 1904 Games were almost lost to public notice in the accompanying World's Fairs in Paris and St. Louis. Nevertheless the hardworking de Coubertin, totally dedicated in his enthusiasm, prevailed. The 1908 Games at London, and particularly the 1912 Games at Stockholm, were much more efficiently organized, and the Olympics became a widely anticipated event that was recognized internationally.

The United States had been involved in the modern Olympic movement since 1892, when Princeton University history professor William Milligan Sloane helped de Coubertin organize the Paris meeting. Athletes from Princeton and the Boston Athletic Association made up almost the entire American team at the 1896 Athens Games and won nine of the twelve track and field contests. And in each of the first five Olympics through 1912, U.S. athletes won more medals than any team aside from that of the host country.

The possibility of Los Angeles hosting the Olympics was first discussed in 1919

LOS ANGELES

1 9 3 2

at a meeting of the newly formed California Fiestas Association. This civic organization enjoyed a very short life but was replaced by another group called the Community Development Association, which included a number of the same members. This group of business and community leaders was headed by real estate entrepreneur William May Garland. Garland gathered support from local government leaders, and at a meeting of the IOC in Antwerp during the 1920 games, he extended an invitation to hold the 1924 Games in Los Angeles. The IOC members were impressed with Garland and shortly thereafter invited him to become a member of their organization. Despite Garland's influence, the 1924 Games were given to Paris, and the 1928 Games to Amsterdam.



William May Garland, president of the Organizing Committee, signing invitations to National Olympic Committees in various countries inviting them to send teams to Los Angeles.

By 1928, he had become the senior United States member of the IOC. From the start and throughout its preparation for the Games, the Los Angeles committee maintained close cooperation with the organizing committee of the 1928 Amsterdam Olympics. In December of 1929, a Press Department was created to publicize Los Angeles's preparations for the Games. On February 1, 1930, invitations were sent to countries throughout the world inviting them to send athletes to compete in Los Angeles. At the Olympic Congress in May in Berlin, Los Angeles representatives unveiled their detailed plans for the Games with particular attention to the economic concerns brought on by the worldwide depression. The cost of transporting and housing teams from far away Europe



The official insignia of the Xth Olympiade Committee incorporated the five Olympic rings and the Olympic motto "Citius, Altius, Fortius"—swifter, higher, stronger. The committee's name, with the spelling "olympiade," evolved through correspondence with IOC president de Baillet-Latour.

Meanwhile the Community Development Association had joined with the city and county governments in 1920 to finance and construct the Los Angeles Memorial Coliseum. The stadium was completed in 1923, and at its meeting in Rome that year the IOC, impressed by the description of the new facility, unanimously selected Los Angeles to host the 1932 Olympics. Work was begun shortly thereafter with private financing for the construction of Olympic Auditorium. At the request of the Community Development Association, the California State Legislature passed the California Olympiad Bond Act in 1927, providing one million dollars to assist the Games. The voters overwhelmingly approved this amendment to the state constitution in the November 1928 general election.

The "Xth Olympiade Committee of the Games of Los Angeles, U.S.A. 1932, Ltd." was formed to organize and stage the Games, with Garland as president.

threatened to reduce drastically the number of participants in the 1932 Games.

But the Los Angeles committee succeeded in securing reduced transportation rates for athletes and proposed the innovation that may have saved the 1932 Olympics—the Olympic Village. Here athletes could be housed, fed, entertained, and transported around town for just two dollars per day. This idea was well received by the IOC, which was enthusiastic about the benefits of athletes from different countries living together and getting to know one another as well as the cost saving aspect of the village. July 30 to August 14, 1932, was designated as the official period of the Los Angeles Olympics. Back in southern California, a five-member Executive Council was formed to organize and run the Games. The council members were Zack J. Farmer, General Secretary-Manager; William M. Henry, Sports

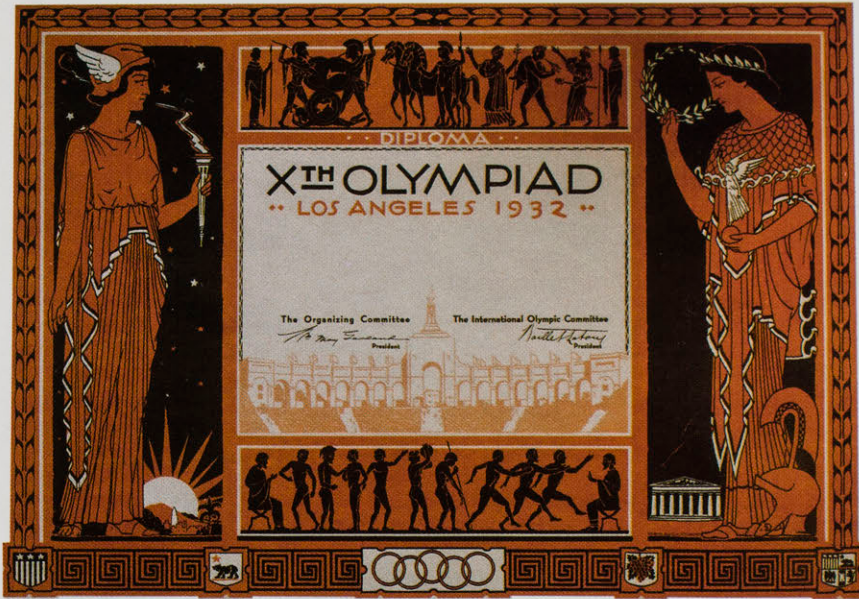
Technical Director; Gwynn Wilson, Operations Manager; H. O. Davis, Olympic Village; and J. F. MacKenzie, Tickets.

Exposition Park was the center of Olympic activity during the sixteen-day extravaganza. Los Angeles Memorial Coliseum, completed at a cost of \$800,000 in 1923 with a capacity of 75,000, was enlarged in 1930–1931 to hold 100,000 people. These improvements, including the imposing torch at the peristyle end of the stadium, cost some \$950,000. The Coliseum, called Olympic Stadium during the Games, was the site not only of all track and field competition as well as opening and closing ceremonies but also gymnastics, field hockey, some equestrian events, and two demonstration sports not officially on the Olympic program—lacrosse and American football. The newly constructed Swim Stadium in the southwest corner of Exposition Park served as venue for swimming and diving as well as water polo competition. Fencing was held in the State Armory in the northeast corner of the Park.

The Los Angeles County Museum of History, Science, and Art (now the Natural History Museum) was the site of the fine arts competition. The exhibition of more than 1,100 works by artists from thirty-one countries occupied the foyer, the rotunda, and fifteen galleries. The Olympic Art Competition included categories in paintings, drawings, graphic works, sculpture, medals and reliefs, architecture, town planning, music, and literature. Although the fine arts portion of the Games ceased to be an official competition in 1952, a cultural program continues to affiliate with Olympic activities as typified by the 1984 Olympic Arts Festival.

Olympic Auditorium, just five minutes north of Exposition Park, held boxing, weightlifting, and wrestling competition, while the Police Department range in Elysian Park provided the location for shooting. A special wood track was installed in the Pasadena Rose Bowl for cycling; Riviera Country Club hosted most equestrian events; yachting took place out of San Pedro Harbor; and the Long Beach Marine Stadium was the scene of rowing.

Following a precedent set in previous Games, a special poster was produced. This depicted a modern athlete holding a laurel garland of peace, issuing a "Call to the Games of the Xth Olympiad." Julio Kilenyi, who designed the poster, also designed the commemorative bronze medal that was given to each participant. A commemorative diploma decorated with classical Greek figures was also



OFFICIAL PROGRAM

XTH OLYMPIAD • LOS ANGELES • U.S.A.



OLYMPIC
PARK

10^c

SATURDAY
JULY 30, 1932



Clockwise from upper left: The Olympic diploma given to each participant in the 1932 Games was decorated with classical Greek figures.

The commemorative bronze medal presented to each participant was designed by Julio Kilenyi, who also designed the official poster.

These specimen tickets were printed in a different color for each sport.

The Games of the Xth Olympiad opened in Los Angeles on July 30, 1932. This opening day program featured a facsimile of the official poster, which depicted a modern athlete holding a laurel garland of peace.

In the months before the Games, ticket sales were slow, reflecting public uncertainty as to whether or not countries could afford to send teams to Los Angeles.



Crowds of well-wishers welcome a ship arriving in Los Angeles Harbor with competitors for the Olympic Games.

given to each participant. The United States Post Office issued two special Olympic stamps in honor of the Games—a three-cent stamp featuring a sprinter, and a five-cent stamp depicting a discus thrower.

The opening of the Games was preceded by a series of official events. The International Olympic Committee opened its session on July 28 on the top floor of City Hall to afford newly arrived delegates an impressive view of the city. Executive sessions of the IOC were held July 28 and 29 at the Biltmore Hotel, which also hosted congresses of the International Sports Federations. A ceremonial reception, dinner, and dance were held at the Biltmore on Friday, July 29, the night before the opening of the Games. On August 6, Louis B. Mayer hosted a luncheon and tour of MGM studios, and on August 9, Mary Pickford and Douglas Fairbanks entertained Olympic VIPs with a formal dinner at their home "Pickfair."

In the months leading up to the Games, ticket sales were very slow, reflecting

public uncertainty as to whether or not countries could really afford to send teams to Los Angeles because of the Depression. But in the last few weeks, Los Angeles seemed to catch Olympic fever as athletes arrived by ship and train. The world really was coming to Los Angeles after all! A last minute rush on the ticket office resulted in an opening ceremony sellout crowd of 101,022. Indeed, throughout the Games attendance records were broken with a daily average reaching nearly 78,000.

The most expensive tickets—those for the opening ceremony, the rowing finals, and the exhibition American football game—were only three dollars each. Tickets to the finals of track and field, swimming, wrestling, field hockey, boxing, equestrian events, and the closing ceremony sold for just two dollars each. Tickets for morning preliminaries of track and field, wrestling, boxing, and rowing were only fifty cents, and there were special fifty-cent tickets to all events for children under sixteen. "Season" passes enabled a spectator to see all events in one sport for a reduced price,

and a special stadium pass admitted a fan to all events at the Coliseum for just \$22.00 or \$11.00 for children.

Least these ticket prices seem inordinately low, it should be noted that in the summer of 1932 in Los Angeles eggs cost only nineteen cents per dozen, beef roast sold for as little as thirteen cents per pound, and salmon was on sale for nineteen cents per pound.

The Games began on Saturday, July 30, with athletes from thirty-seven nations marching in the opening ceremony. China's 400,000,000 people were represented in the Parade of Nations by a lone sprinter, while the largest team marching was the 361-member United States squad. U.S. fencer George Calnan, a four-time Olympian who was a bronze medalist in 1928, recited the Olympic oath for all the athletes. California Governor James Rolph and Los Angeles Mayor John C. Porter were present, but President Herbert Hoover believed the task of running the country during the Depression could not be interrupted for a trip to Los Angeles. In his absence, Vice President Charles Curtis officially declared



the Games open. (Curiously, the United States, despite long and active support of the Olympics, has never followed the tradition of having the head of state open the Games. With the 1984 Games, the U.S. has hosted the Olympics more often than any other country—three winter, three summer, but the President has yet to open the Games.) At the conclusion of the opening ceremony the announcer asked the audience to remain seated for ten minutes to allow the athletes to return to the Village unhindered by traffic, and, in a demonstration of their having caught the Olympic spirit, the spectators willingly complied.

Athletically, the Los Angeles Olympics of 1932 still rank as the most successful ever. In the twenty-nine track and field events, the Olympic record was equaled or bettered in twenty-six and the world record in sixteen. Marks set in the 400-meter race, 1600-meter relay, and javelin throw were not bettered in Olympic competition for twenty years, and the 100-meter record endured until 1960. U.S. sprinter Eddie Tolan won the 100- and 200-meter events, although

many spectators remember the highlight as American Bill Carr's come-from-behind win over teammate Ben Eastman in the 400.

The star of the women's track and field events was eighteen year old Mildred "Babe" Didrikson, probably the best natural talent the sport had ever seen. Two weeks earlier she had single-handedly won the United States national championships over a twenty-two woman team from Chicago by placing first in the javelin, 80-meter hurdles, shot put, broad jump, and baseball throw and tying for first in the high jump. Olympic rules at the time prevented women from entering more than three events, so in Los Angeles Didrikson had to settle for gold medals in the javelin and 80-meter hurdles, setting world records in both events, and a second-place silver medal in the high jump.

American women won all but one swimming title, while only Clarence "Buster" Crabbe, who went on to movie fame as "Tarzan" and "Flash Gordon," prevented a Japanese sweep of the men's events. The rowing finals were high-

The Opening Ceremony, July 30, 1932, featured the Parade of Nations in the Los Angeles Memorial Coliseum.

The most expensive tickets—those for the opening ceremony, the rowing finals, and the exhibition American football game—were only three dollars each.

Perhaps the most creative concept in 1932 was the Olympic Village where athletes could live together and get to know each other.



The team from India is photographed aboard ship after arriving in Los Angeles.

lighted by what was described as "the most sensational eight-oared race of all time" when the United States overtook Italy in the last 25 meters to win with the first four teams separated by barely a boatlength at the finish. France won three of the five weightlifting divisions; Sweden won six golds in wrestling; and Italy was the top scorer in cycling and fencing. India completely dominated the field hockey competition, scoring thirty-five goals while giving up just two. In all, athletes from twenty-six of the thirty-seven competing nations won medals. The American team won championships in eight of the fourteen sports contested in 1932 for a total of forty-one gold medals. The Italians were a distant second with twelve golds.

In addition to great sports competition, the Los Angeles 1932 Olympics are credited with a number of innovations. Perhaps the most creative concept was the Olympic Village where male athletes from all countries could live together, get to know each other, and form lasting friendships. In previous Olympics, delegations of athletes were housed separately, had little opportunity to meet except on the athletic field, and were often sent home as soon as their event was completed. (While the 1,281 male athletes stayed in the Village, the 127 women athletes enjoyed the considerably more elegant accommodations of the Chapman Park Hotel on Alexandria

Street near Wilshire Boulevard.)

The Village was built in the Baldwin Hills about ten minutes southwest of Olympic Stadium. Each country had a separate dining room, chef, and administrative headquarters. Competitors were housed in modest two-bedroom dwellings with two athletes per room. Each evening in the 2,000-seat amphitheater live entertainment was provided by theater and movie stars, feature films were shown, and the athletes could see footage of the previous day's competition. Outside the Village, fans gathered seeking autographs.

After the Games had concluded, the 600 portable houses were sold as beach cottages or mountain cabins. One can be seen today in the northeast part of Olvera Street, where it serves as a vendor's stand. Thousands of tourists pass by each day, unaware of its historic beginnings. The Baldwin Hills site of Olympic Village is today the residential subdivision of View Park, with only "Olympiad Drive" serving as a reminder of the famous guests who stayed here in 1932.

The 1932 Games saw the birth of the victory stand ceremony honoring the medal winners, complete with flags and national anthems. In cooperation with each national team manager, the Organizing Committee undertook to arrange training facilities and schedules including transportation for the teams once they arrived in Los Angeles. To

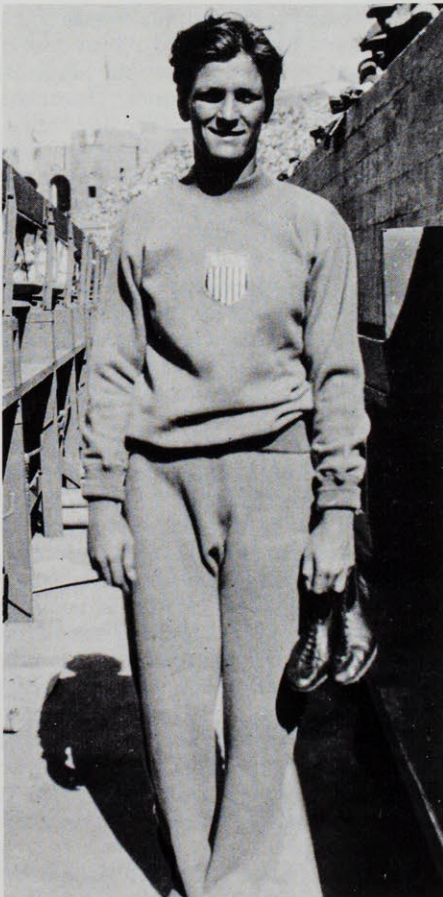
facilitate paperwork, the entry form system was streamlined, reducing some 600 different forms to only 5.

The Los Angeles Olympics also marked the first use of electric timing whereby finishes were recorded by a photo with the time indicated to hundredths of a second. Although handtiming remained the official system, careful records were kept for comparison purposes, and electronic results were consulted for close finishes as was the case in the men's 100-meter dash.

A great breakthrough in the speed and accuracy of press reporting was achieved by the communications system that relayed results of events around town to a single press center via 100 miles of circuits. From there, stock market type machines disseminated results to the world press sitting in the Olympic Stadium. This forerunner of today's television monitors was the unique creation of Sports Technical Director Bill Henry, sports columnist for the *Los Angeles Times*.

The 1932 Games were also unique because they were the first Olympics to show a profit, no small accomplishment in the midst of the Depression. The \$1 million state bond issue approved by the voters in 1928 was all repaid with proceeds from the Games, and there was a

Finishing touches are put on the Olympic Village, located in the Baldwin Hills, which provided housing for the athletes that was quite modest by today's standards.



The eighteen-year-old Mildred "Babe" Didrikson won two gold medals and one silver in track and field.

\$900,000 net profit, which was divided among the city, county, and state. Besides the record \$1.5 million in gate receipts, the 1932 Games enjoyed record crowds with 1.25 million people attending.

On Sunday, August 14, the Games of the Xth Olympiad came to a close. The national flags and banners were carried into the stadium, but unlike in the opening ceremony sixteen days earlier, no athletes marched behind. Count Henri de Baillet-Latour, IOC President since de Coubertin stepped down in 1925, addressed the crowd from the field rostrum, calling on the youth of the world to assemble four years hence in Berlin. Far off a cannon sounded. The official Olympic flag was passed from the Dutch Olympic Committee President to Los Angeles Mayor John Porter for safekeeping for the next four years. As the flag bearers departed the field the choir began to sing the Hawaiian song of parting, "Aloha—Farewell to Thee," and the crowd, caught up in the emotion of the moment, joined in. Trumpets sounded; "Taps" was played. And in the darkening stadium the Olympic torch was slowly extinguished.

Viewed from our current Olympic perspective of financial and political concern, the 1932 Olympics seem refreshingly uncomplicated. The Games captured the imagination of those southern Californians lucky enough to witness them and lifted their spirits during

a time of international woe. And for many spectators, the struggles on the athletic field provided fine examples of accomplishment and courage that helped them weather the Depression years.

*John Cahoon is Curatorial Assistant in the Historic Records and Sites Section at the Natural History Museum. He has collaborated on a history of the Olympics, has attended the 1968, 1972, and 1976 Games, and is a volunteer with the Los Angeles Olympic Organizing Committee. With Exhibits Designer Robert Spangenberg, he is responsible for the exhibit *The Games of the Xth Olympiad: Los Angeles, 1932*. On display will be photographs, medals, tickets, badges, programs, and other artifacts. The exhibit, an official part of the LAOOC's Olympic Arts Festival, opens to the public on June 1, 1984.*



U.S.A. — 1932

by BURT REINER

Like a human being, a year has its own particular features that differentiate it from all others. The year 1932 was no exception, for, while most Americans went about their everyday business much like they did in other years, there were events in '32 that would stamp that year with a look all its own.

One of these events was the Xth Olympiad, held in Los Angeles, which the Natural History Museum is commemorating with a retrospective exhibit. We thought it would enrich our visitors' experience of reliving the great athletic spectacle if we could create an auxiliary exhibit that would place the Olympic story in its historical setting. The result is U.S.A.—1932.

The year 1932 began auspiciously for the city and its environs, which would be the center of worldwide attention later in the summer. On New Year's Day, Pasadena hosted another spectacular athletic and cultural event—the 17th annual Rose Bowl Game and the 43rd annual Tournament of Roses. By 1932, the yearly extravaganza in Pasadena had become almost a national institution. That the host football team in 1932 was the University of Southern California, which played its home games in the nearby Coliseum, main site of the upcoming Olympic Games, was further cause for local pride. And then to top off the glorious day, the Trojans defeated the invading Tulane University team by a score of 21 to 12.

While colorful pageants and the excitement of top athletic competition might help temporarily to distract Americans from their troubles, 1932 was in reality a desperate year for the country. The United States was approaching the nadir of its worst economic crisis. Even as thousands cheered great athletes, there were many more thousands too discouraged to cheer much of anything, deeply mired as they were in the Great Depression.

Cold statistics do not adequately describe the misery of those days, but they

are so unprecedented they command attention. Every index of economic health indicated the national malaise. New investments had plummeted from \$10 billion in 1929 to \$1 billion in 1932, and during that brief span the nation's income had declined by \$40 billion. Common stocks reflected the decline in industrial production, having fallen to 10 percent of their 1929 prices. And 85,000 businesses failed during that same three-year period.

The automobile industry, which had been such a high-powered engine for the prosperous twenties, was barely chugging along in 1932. Automobile output had fallen from 4.5 million units in 1929 to 1.1 million units in 1932. Interestingly, sales of automobile accessories remained steady, probably because many car owners were fixing up older models, as they could no longer afford new ones.

The most startling statistic in human terms, however, was the estimated thirteen to fifteen million men and women who were unemployed in 1932. It is not hard to understand why one of the most popular songs that bleak year was the mournful "Brother Can You Spare A Dime?" The preceding year Americans kept up their spirits with the cheerful tune, "Life Is Just A Bowl of Cherries." Perhaps they then still believed that prosperity was just around the corner.

As the economy plunged to the depths, interest in politics reached new heights during the Presidential election of 1932. The title of an old campaign song from the nineties, "Wait Till Next November!" does not fully express the urgent mood of the American electorate, but it does state in what direction they were looking. While the country awaited anxiously a political messiah, the beleaguered president, Herbert Hoover, tried his best to halt the avalanche of economic decline: he sponsored legislation that presumably would ease the tight credit situation; he approved the creation of the Reconstruction Finance Corporation, which was authorized to make loans to large financial and in-

dustrial firms; and he called for strict controls on government spending.

No matter what his intentions or actions, the president was perceived as insensitive to the plight of the ordinary American. Confident of victory, in July the Democrats chose New York Governor Franklin D. Roosevelt as their standard bearer. The newly nominated candidate broke precedent by flying to Chicago for his acceptance speech, where he first spoke of a "New Deal," a catchy phrase that would become virtually synonymous with his successive administrations.

After a bitter campaign waged against the incumbent president, Roosevelt's overwhelming victory in November would prove to be a turning point in America's political fortunes. Humorist Will Rogers summed up the 1932 election this way: "The little fellow felt that he never had a chance and he didn't till November Eighth. An' did he grab it!" Historians might quarrel with Rogers's opinion, and there is continuing debate over the value of various New Deal programs, but there is no doubt that Roosevelt's charismatic personality was able to instill new hope in the American people when they most needed it.

While they waited for political miracles from Washington, Americans continued to adjust their life-styles to better cope with the hard times. It is revealing to compare the introductory page of a Sears catalog published immediately before the 1929 "Crash" with one issued a brief year later. Earlier the emphasis is on the large selection of goods and newest styles to be found in the "world's largest store." But during the Great Depression the catalog is advertised as "the Thrift Book of a Nation." And, to underscore the point, it then continues: "Thrift is the spirit of today. Reckless spending is a thing of the past."

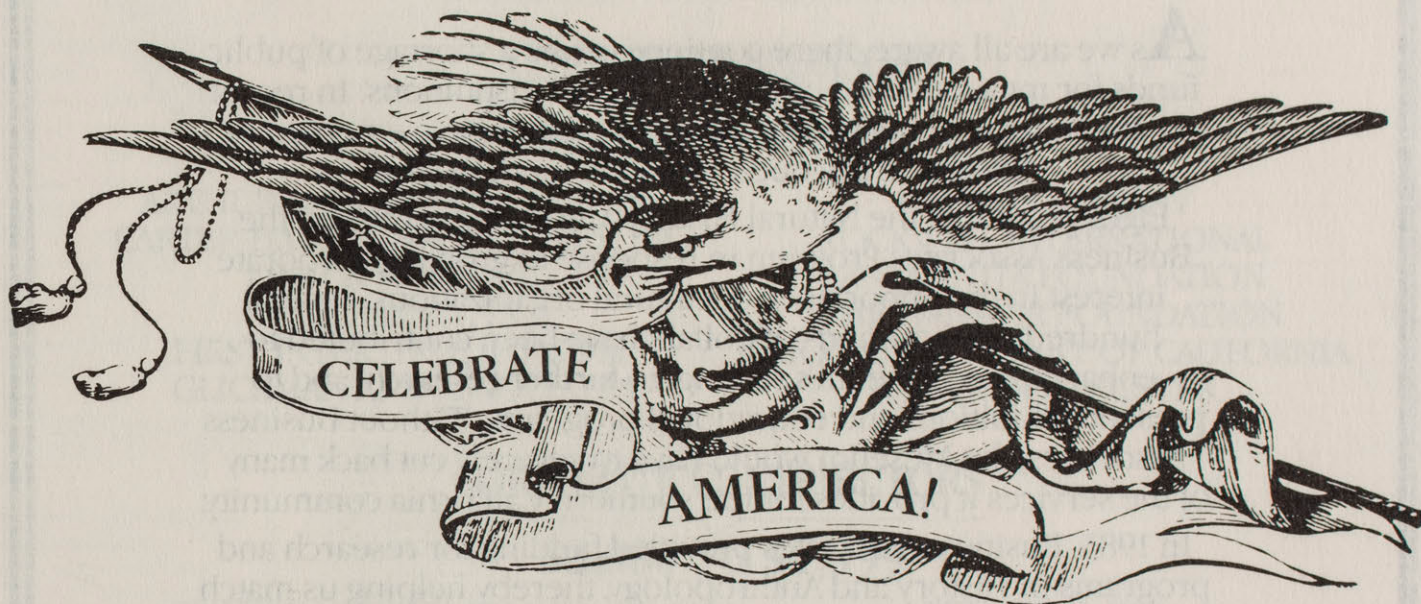
Near destitute households hardly needed to be reminded about the importance of frugality. In 1931, sales of glass jars exceeded those of any year in the past decade, for many Americans were redis-

**TWO MONTHS
AT
TWO GREAT MUSEUMS**

NATURAL HISTORY MUSEUM
OF LOS ANGELES COUNTY, EXPOSITION PARK
PAGE MUSEUM OF LA BREA DISCOVERIES,
HANCOCK PARK

**MAY/
JUNE 1984**

CALENDAR OF EVENTS



The Natural History Museum cordially invites you to
CELEBRATE AMERICA
at the premier opening of a new American History Hall
GROWTH OF THE NATION, 1815-1865
and
three Olympic Arts Festival exhibitions
**THE GAMES OF THE XTH OLYMPIAD
U.S.A.—1932
THE 1932 AUTOMOBILE SALON**
Friday evening, June 8, 1984
6:30 p.m. to 10:00 p.m.



Our celebration will feature a special opening ceremony,
Olympic guests, lively music, and food and drink.
R.S.V.P. the Membership Office at 213/744-3426.
Tickets will be sent.

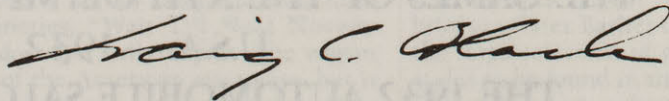
**OUR
NATURAL
HISTORY MUSEUM
SALUTES A GREAT TEAM
OF BUSINESS
ASSOCIATES**

As we are all aware, there continues to be a shortage of public funds for museums and other educational institutions. In recent years, however, corporations and businesses have emerged as leaders in the quest to fill the funding gap.

Eight years ago, the Natural History Museum established the Business Associates Program in response to growing corporate interest in the importance of cultural organizations. Several hundreds of thousands of dollars have been contributed to enhance our museum's staffing, to further research, and to present exhibitions and educational programs. Without Business Associates, the Museum would have to severely cut back many of the services it provides for the southern California community.

In 1983, Business Associates provided funding for research and programs in History and Anthropology, thereby helping us match our National Endowment for the Humanities Challenge Grant.

We urge those of you who are employees or shareholders of our Business Associate companies to personally let your management know how much you appreciate their support of the Natural History Museum and encourage them to continue their participation during the coming year.



Craig C. Black, Director
Natural History Museum of Los Angeles County

1983 BUSINESS ASSOCIATES OF THE NATURAL HISTORY MUSEUM

These businesses and foundations provide annual financial support to fund research and educational programs. Join us in thanking them for their contributions:

CORPORATE LEADERS

\$10,000 OR MORE

McDONNELL DOUGLAS CORPORATION
JOSEPH DROWN FOUNDATION

CORPORATE SPONSORS

\$5,000 TO \$9,999

ARTHUR ANDERSEN & COMPANY
CARTER-HAWLEY-HALE STORES, INC.
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TIMES MIRROR FOUNDATION
UNION OIL COMPANY OF CALIFORNIA
WESTWOOD CENTER

CORPORATE CONTRIBUTORS

\$2,000 TO \$4,999

CROCKER NATIONAL BANK FOUNDATION
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UNION BANK FOUNDATION
U.S. BORAX & CHEMICAL CORP.

CONTRIBUTIONS

BELOW \$2,000

American Medical, Inc. • Bankamerica Foundation • California Portland Cement Company • Patti Cappalli California • Chandis Securities Company • Chevron U.S.A., Inc. • Coast Federal Savings & Loan Assoc. • Disney Foundation • Drewry Photocolor • Durney Vineyards • Fluor Foundation • Forest Lawn Memorial Park Foundation • Galpin Ford • Garrett Corporation • Gelson's Market • General Telephone Company of California • Gibraltar Savings & Loan Assoc. • The Samuel Goldwyn Foundation • Ernest & Jean Hahn Foundation • International Business Machines • Kas-Tex Corporation • Knudsen Corporation • Lloyd's Bank California • Los Angeles Dodgers, Inc. • Los Angeles Herald Examiner • The Newhall Land and Farming Company • Northrop Corporation • Thomas Reddin Security Services • Tejon Ranch Company • Texaco, Inc. • Ticor Foundation • Web Service Company, Inc. • Wells Fargo Bank Foundation.

Science Education for Children, Grades 1 through 7

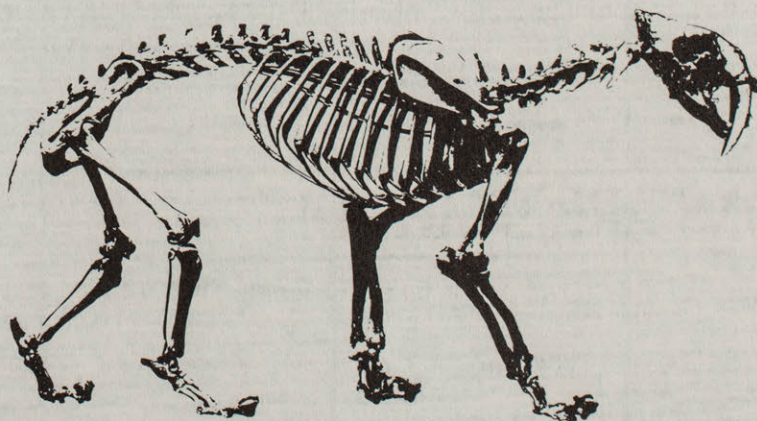
ADVENTURES IN NATURE '84

Since many of the Olympic Games events are scheduled in the Exposition Park area, the summer ADVENTURES IN NATURE for children will be held at the Page Museum in Hancock Park. Daily classes, with a choice of either morning or afternoon sessions, will run from June 25 through June 29, 1984.

The cost for the classes will be \$35 per child. The facilities and resources of the Page Museum, with its special concentration on the finds of the La Brea Tar Pits, make it an ideal location for our annual Adventures in Nature program. Your children will have a rare opportunity to become fully acquainted with the fossils and other specimens that make up the collections at the Page Museum.

*Again, our special **Flying Carpet Tours** will be offered for parents. Don't miss this summer science learning opportunity for the whole family.*

For further information about ADVENTURES IN NATURE '84 at the Page Museum, please call the Membership Office at 213/744-3426.



FREE SUNDAY CHAMBER MUSIC CONCERTS AT THE NATURAL HISTORY MUSEUM

The 36th season of Sunday Chamber Music Concerts at the Natural History Museum continues with diverse programs selected and coordinated by Philip Kahgan, Music Director. From 2 to 3 p.m. each Sunday, fine classical music will be performed by outstanding southern California musicians in the museum's Jean Delacour Auditorium; the programs are also broadcast live in stereo on radio station KFAC, 92.3 FM. The programs are produced by Richard Lipscomb.

- May 6 THE DITULLIO TRIO music of Debussy and Nelson Riddle
- May 13 COMPOSITIONS BY KATHY HENKEL
- May 20 THE SINFONIETTA STRINGS of the Los Angeles Solo Repertory Orchestra, music of Monteverdi, Vivaldi, Martin Selbrede, Joaquin Turina, Carl Nielsen, and Bartok
- May 27 ENSEMBLE MUSICA, music of Mozart, Schumann, and Stravinsky
- June 3 THE PROMETHEUS STRING QUINTET, music of Paul Senia and Castelnuovo-Tedesco
- June 10 THE FOUR SEASONS STRING QUARTET, music of Mendelssohn and Mozart
- June 17 ENSEMBLE MUSICA, music of Mozart, Beethoven, and Glinka
- June 24 THE NORTH WIND QUINTET, music of Ruth Crawford Seeger, Claude Arrieu, Princess Amalia of Prussia and others

The concerts are open to the general public, and admission is free (children under 15 years of age must be accompanied by an adult). Additional program information is available through the Education Division, 213/744-3342. Delacour Auditorium doors open at 1:30 p.m.

FREE FILM AT PAGE MUSEUM

THE GREAT RADIO COMEDIANS will be featured at the Page Museum on Tuesday, May 8. The film will be screened in the museum's Education Classroom; the museum is open free of charge on the second Tuesday of each month, and free admission to the film is included.

The film program begins at 1:30 p.m. and lasts about an hour and forty-five minutes. For further information, call the Page Museum, 213/857-6306.

SATURDAY FREE FILMS AT THE NATURAL HISTORY MUSEUM

The Family Film Series at the Natural History Museum provides a change of pace for visitors to the museum and Exposition Park. Each Saturday afternoon, films of interest to adults as well as school-age children are shown in the Jean Delacour Auditorium at 2 p.m.

The program for May includes FACES OF CHANGE: BOLIVIA, three short films that complement the special exhibit at the Natural History Museum on Aymara weavings from the highlands of Bolivia. Due to Olympic activities, there will be no films shown during the month of June.

- May 5 THE SECRET BOWERS
- May 12 NO FILM TODAY
- May 19 THE GREAT RADIO COMEDIANS
- May 26 FACES OF CHANGE: BOLIVIA

Admission is free and open to the general public (children under 15 years of age must be accompanied by an adult). Doors open at 1:30 p.m.; the program begins at 2:00. THE GREAT RADIO COMEDIANS will also be shown at other locations in Los Angeles County during the month of May as the final film on the museum's 33rd Documentary Film Circuit Season. For further information, call the Education Division, 213/744-3342.



**PERMANENT HALL
OPENING**

Growth of the Nation,
1815-1865. Opens to
the public June 9, 1984

OPENING EXHIBITS

The Games of the Xth
Olympiad. June 1
through October 14,
1984.

The 1932 Automobile
Salon. June 1 through
October 14, 1984.

U.S.A.—1932. June 1
through October 14, 1984.

CONTINUING

EXHIBITS

Aymara Weavings: Cere-
monial Textiles of Colo-
nial and 19th Century
Bolivia. Through June
24, 1984.

Mushrooms Up and
Down Los Angeles.

Through September 2,
1984.

The Gregorian Calendar.
Through September 30,
1984.

California Condors.
Through October 28,
1984.

**OLYMPIC ARTS FESTIVAL
INFORMATION**

The Olympic Arts Festival,
held from June 1 to August
12, 1984, will offer over 400
performances, exhibitions,
and special events through-
out the Los Angeles area.

The Natural History Museum
is taking an active part
in the festival with the
presentation of three ex-
hibits that focus on the
Olympics of 1932. If you are
interested in information on
other Olympic Arts Festival
events, you may pick up
programs and ticket order
forms now at all California
branch offices of First
Interstate Bank.

**MUSEUM PARKING,
JUNE THROUGH
AUGUST, 1984**

Because the Natural History
Museum is located near the
sites of many of the 1984
Olympic events, parking for
museum visitors from June
16 to August 12, 1984 will be
difficult. If you are planning
to visit the museum, or to
attend any of the Olympic
events in the vicinity of
Exposition Park, we recom-
mend that you use the pub-
lic transportation system.

ADVENTURES IN ANTHROPOLOGY— THE SOUTHWEST

Join us on a week-long journey into the pre-
history of the Southwest. Led by museum re-
search associate Holly Love, you will explore
the unique archaeological ruins built by the
Anasazi and observe modern Pueblo artisans as they
create their traditional pottery and jewelry. A memorable highlight of this trip
will be the day-long visit to Mesa Verde, the only national park in the United
States devoted to archaeological treasures.

Departure is on September 8, 1984, and you will return on September 16;
the cost is \$1,250. Please call the Membership Office, 213/744-3426, to reserve
your place on this popular tour.



Julian Donahue

RIVER RAFTING THROUGH THE LOWER GRAND CANYON

SEPT. 1 — SEPT. 5, 1984

An overnight train ride will take
you from Los Angeles to Kingman,
Arizona, where you will meet our
boatmen and head for the Colorado
River. After two days motoring upstream
to Bridge or Gneiss Canyon, the float back
begins. The trip ends with an all-night float to
experience the nocturnal life along the river.

Cost of the trip is approximately \$450.00 and covers
all transportation, food, and camping, and river access fees. If you are inter-
ested in our annual river rafting adventure, please call the Membership Office,
213/744-3426.

RESERVATIONS ARE LIMITED!

Our unique European Tour, featuring travel on the fabled Orient Express, is
filling quickly!

Vienna-Venice-Paris-Orient Express Timetable

\$3,399 per person from New York City

Leave June 22, 1984. Return July 5, 1984

For a more detailed timetable of this elegant and nostalgia-filled adventure,
call the Membership Office, 213/744-3426.

Come fly
with us
around
the World



An imaginary flight around the world will be offered at the museum's Ninth Annual Craft Fair on Sunday, June 3, 1984. Stopovers will be made in many countries to sample exotic crafts, entertainment, and food.

Included among the forty-five crafts demonstrated at the fair this year will be Norwegian rosemaling, Italian cameo carving, Polish paper-cutting, Hawaiian featherwork, African woodsculpture, Mexican papier-mâché, Laotian needlework, and Japanese fabric painting. Many crafts will invite audience participation, and a special children's section will offer craft experiences for young fairgoers.

A variety of international folk-dance performances are scheduled at intervals throughout the day while folktales from different countries will be told using the colorful museum galleries as a backdrop. In addition, adventurous fairgoers may undertake an exploratory flying trip through the museum in search of unidentified flying objects, with prizes being awarded to successful aviators.

Please mark your calendars and remember to join us from 10:00 a.m. to 4:30 p.m. on Sunday, June 3, for this very special "sky high" day!

"Prosperity is just around the corner."

Why Wage Earners Want Roosevelt and Garner

1. Because 11,000,000 unemployed are looking for jobs under the Hoover regime.
2. Because the Democratic party offers hope for sound industrial recovery through (1) demanding immediate modification of the Volstead Act which will give back

As to "SWAPPING HORSES"

Since Republican leadership has wavered
in the middle of the

YOUR ELECTRIC BILL

In your home the mighty energy of the river, perhaps hundreds of miles away, is transformed into electric lights, the vacuum cleaner, the washing machine, the radio, the toaster or other comforts and conveniences.

So necessary is electric power that its sale is under government supervision. Nevertheless many people cannot afford all the electricity they want, especially if they live in a rural district.

WHY YOUR ELECTRIC BILL IS HIGH

1. Because you do not pay simply for electric current. Your local plant is usually merged into a big HOLDING COMPANY. In turn, this may be merged into a still bigger inter-state corporation—sometimes 6 or 7 companies are "pyramided" on each other. Today 10 giant trusts control 82% of power generated in the United States. Most of them issue stock upon valuation which has been inflated by millions of dollars. Your electric bill not only pays for the power you use but for dividends to this army of stockholders and huge profits to the men at the top.
2. Because there is no way to check excessive rates. Since Holding Companies are financial bodies and operate, as a rule, across state lines, they escape state laws, while as yet no federal laws control them.

Who Will Protect Your Pocketbook

ROOSEVELT Sees the People's Needs

Although he by no means advocates universal public ownership and operation, he believes that communities have the right to manufacture power if they choose; further, that at certain natural power sites the state or federal government should develop, produce and transmit electric power as "yardsticks" to measure the fairness of private charges. To this end he has vigorously promoted the St. Lawrence power development, creating a commission to draft plans for state control.

He holds 7 to 8 percent on actual cash investment a fair yield to stockholders of privately owned utilities.

He stands squarely on the Democratic platform for federal regulation of Holding Companies and utilities operating across state boundaries.

He calls for full and continuous publicity on the management and financing of such corporations.

His appointees to power commissions are men of marked courage, ability and integrity.

He condemns the false propaganda, the lobbying and the prostitution of public agencies, officials and individuals to which utilities have resorted in presenting their case.

HOOVER

Heeds the Power Trust

He made no effort to stop private interests from exploiting the nation's water power resources. He vetoed the Norris bill for government operation of its power plants at Muscle Shoals, whereby hundreds of communities could have bought wholesale power from the Government at half the price they now pay private companies. In so doing he "junked" the recommendations made by the Army Engineering Corps after a six-year scientific survey.

He has urged "the necessity of proper return on capital investment" but is silent on false valuation.

Although the Republican platform calls for regulation of Holding Companies, Republicans have not done a thing in eleven years in office to restrict the operations of such companies.

The majority of his appointees on the Federal Power Commission have been so friendly to power interests that dangerous assaults have been made on the Federal Water Power Act designed to protect our vast water power sites.

In the face of flagrant testimony before the Federal Trade Commission on power trust tactics to corrupt and control public opinion, he remained silent.

ROOSEVELT SERVES THE PEOPLE

Issued by Democratic National Campaign Committee
Hotel Biltmore—New York City

First to Face the Emergency How Governor Roosevelt Acted While President Hoover Waited

In March, 1930, Governor Roosevelt appointed a committee in New York State to

In March, 1930, President Hoover was still assuring the Nation that prosperity

THE PUBLIC PAYS

Your Taxes and Republican Extravagance
When You Groan Under The Burden Of Taxes

The HOME LOAN BUNK

Lost—Millions of Homes

Foreclosures and tax sales that came in the wake of depression have already swept away two million homes. And with them have vanished the life savings, the sense of security, pride of ownership, courage and hope of more than eight million men and women.

Capitalizing Human Misery for Votes

When home owners read the early and frequent announcements from the White House that President Hoover's Home Loan Bank Act would save their mortgage-menaced homes from the auctioneer's block, they gave thanks that rescue was near. Immediately pathetic appeals for aid flooded the Washington office of the Federal Home Loan Board.

But they soon found out that the Home Loan Banks do NOT hold out immediate or substantial help to the small home owners as Hoover publicity deluded them into thinking. The truth is that:

The Hoover Home Loan Bank Law does not compel banks and loan associations to share the benefits they enjoy at the expense of the taxpayers with the burdened home owner whom the law was supposed to protect. If it is more profitable for them to force payment or foreclose on old mortgages, and with the money make new mortgages on newer homes at higher rates of interest, there is nothing in the Home Loan Bank Law to prevent such action. Furthermore, the home owner as such is definitely barred from membership in the directorate controlling Mr. Hoover's Home Loan Bank. According to the law, only those connected with home financing business can be directors.

The Wolf at the Door

Exorbitant interest rates still threaten the home owner. When friends of home owners amended the Home Loan Bank bill to limit service to loaning agencies that charged only legal interest, Hoover spokesmen got that amendment twisted to read "legal or lawful contract rate"—a loophole through which ruinous rates can continue to menace home owners.

Democrats Pledge Security to Home Owners

he Democratic candidate for President, Franklin D. Roosevelt, said in his acceptance speech:

"... discounting of . . . mortgages under statutory restrictions must be expanded and should, in the future, be conditional on the reduction of interest rates. Amortization payments, maturities, should likewise in this crisis be extended before re-count (i.e., loaning money to banks and loaning agencies on the mortgages they'd) is permitted where the mortgagor is sorely pressed. . . ."

Take away that spectre of too high interest rates. . . . Save homes; save homes thousands of self-respecting families and drive out the spectre of insecurity in midst."

VOTE TO PROTECT YOUR HOME VOTE FOR ROOSEVELT AND GARNER

Issued by Democratic National Campaign Committee
Hotel Biltmore—New York City



Souvenir program of the 1932 Tournament of Roses. Included is a preview article on the upcoming Olympic Games by Charles Paddock, winner of the 100-meter dash in the 1920 Games.

covering home canning and other skills and crafts of their ancestors. Dwindling income also caused them to restrain their obsession with gadgets and labor-saving devices—coffee percolators, egg beaters, electric stoves, and others. Some items escaped the slump; sales remained brisk for radios and electric refrigerators, which were considered almost indispensable in most 1932 homes, such as a television set or a telephone is regarded today.

Clothing called for drastic economy measures. Output of men's apparel fell over 50 percent between 1929 and 1931. When women were not making their own at home, many bought clothing manufactured out of cheap materials and showing poor workmanship. Hand-me-downs were a necessity for large families. Styles changed, too. More traditional feminine attire replaced the daring, boyish-looking fashions of the "flapper" era, when the mood of the country was more open and expansive and confident.

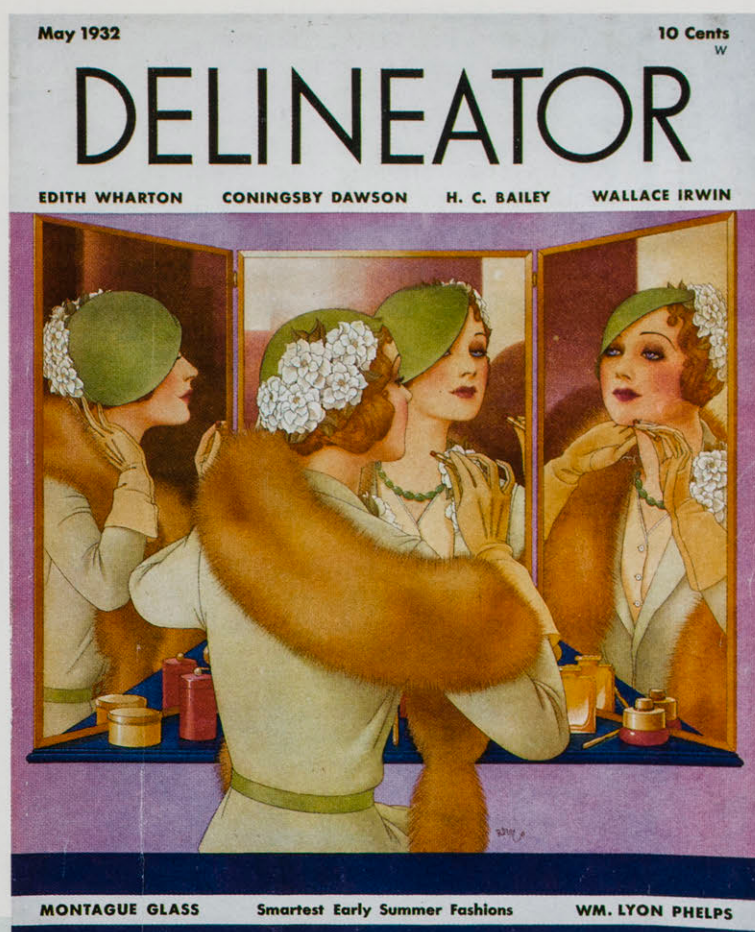
Sales of furniture and housewares slackened appreciably in the early thirties. Still, except for the impoverished, most homes were likely to have certain fixtures. Among these were the black candlestick telephone, a smoking stand (cigarette smoking increased during the Depression), a bookcase, and a rather nondescript looking overstuffed parlor suite.

Gas radiant heaters and portable oil heaters provided warmth, especially in the West, while steam radiators and wood and coal burning stoves were used more frequently in other regions. Central lighting fixtures in a room were being replaced by table and floor lamps. In general, the trend toward homes that were lighter and brighter continued, even in the darkest years of the Great Depression.

Also helping to dispel some of the gloom in 1932 was the entertainment provided by spectator sports. In that category professional baseball reigned supreme. And among active baseball players, it was Babe Ruth, in the sunset of his colorful career, who was still most popular with the fans. On October 1, 1932, the legendary Bambino outdid all his past exploits, when supposedly he gestured dramatically to the exact place in the bleachers where he would hit a tremendous home run on the next pitch. That act of supreme self-confidence thrilled a nation in the doldrums.

From 1930 to 1932 four million families bought radios, thanks to the low prices that prevailed. Comedy, music, and variety shows helped chase the Depression blues. News broadcasts and commentaries were also catching on, though at that time they did not yet rival the daily newspaper.

The May 1932 cover of Delineator, painted by staff artist Dynevor Rhys. Even in the depths of the Depression, new high fashion styles of clothes still held their appeal for women.



New Lower Prices

Now as low as \$187.
(AT THE FACTORY)

THE General Electric has been reduced in price. Every model of the famous All-Steel Refrigerator is quoted at a figure lower than ever before. Now new thousands will find General Electric ownership safely within reach of the family purse. Into these homes, the Monitor Top will bring new appreciation of scientific achievement. General Electric's continuous, unflinching and attention-free service has demonstrated to millions the value of careful design, skillful engineering and scrupulous attention to manufacturing detail. Quality, proved a million times over, has established the General Electric Refrigerator as an outstanding dollar value—further enhanced by announcement of new, lower prices. General Electric Co., Electric Refrigeration Department, Section B4, Hanna Bldg., Cleveland, O. (See the G. E. Guide. The Sunday at 10 P. M. is program for the whole family. A special program for women every day at some General Electric Store. N. B. C. cannot be held without).

GENERAL ELECTRIC
ALL-STEEL REFRIGERATOR

DOMESTIC, APARTMENT HOUSE AND COMMERCIAL REFRIGERATORS • ELECTRIC WATER COOLERS

"Thrift is the spirit of today—reckless spending is a thing of the past."

Advertisement from the March 1932 Fortune magazine. Note the emphasis upon price reduction. The General Electric refrigerators of the period were unique, with their electric coils placed on top.

Recognizing the American public's insatiable curiosity, the ever opportunistic movie industry stepped up production of newsreels, which were usually shown before feature films. So popular were these filmed accounts of the news that by 1932 there was a movie theater in New York showing them exclusively. For a quarter you could become an eye and ear witness to the passing parade of the week's newsworthy events and personages. One major writer, John Dos Passos, even adapted the "newsreel" as a literary device to simulate a sense of immediacy in his ambitious trilogy, *U.S.A.*, the second installment of which appeared in 1932.

What were some of the other highlights of 1932 that a devotee of a newsreel theater might have seen on the silver screen that year?

- On March 1, Charles A. Lindbergh Jr., the infant son of the famed aviator, was kidnapped from his New Jersey home. The "crime of the century," as it was called, was probably unprecedented in the public indignation it evoked. The baby's body was finally found on May 12. The massive outpouring of grief that ensued would appear to parallel the course of the nation itself. For just as "Lucky Lindy's" heroic flight across the Atlantic in 1927 can be seen as representative of the soaring confidence of the United States in the booming twenties, the personal tragedy of the Lindberghs seems symbolic of the morbid and insecure early years of the Great Depression.
- Ironically, it was the world of aviation that provided the nation with something to cheer about in 1932. For on May 21, Amelia Earhart became the first woman to have flown the Atlantic alone in an airplane. Though she received the requisite New York City ticker-tape parade and was greeted by President Hoover, the acclaim that greeted Earhart's feat was subdued compared to the tumultuous reception accorded the "Lone Eagle" five years earlier. Perhaps the true significance of Earhart's courageous exploit was the boost it gave to the cause of feminism in the United States.
- In 1932, a widely read book authored by John Strachey bore the ominous title, *The Coming Struggle For Power*. Strachey argued that capitalistic societies, like the United States, were doomed, and that only communism could save human civilization. Few Americans were converted to such a seemingly alien ideology, but the national mood of sour resentment was beginning to turn to angry protest by the spring of 1932. Hunger marches erupted throughout the land, and serious rioting broke out in several localities with high rates of unemployment.
- The largest mass demonstration, however, was reserved for the seat of Ameri-

Below: Sears and Roebuck "Silver-tone" table radio, made in the popular cathedral style.



Dick Meier



John, Ethel, and Lionel Barrymore, who were often called the "royal family of the stage," joined their talents on film in a rare ensemble performance. In this 1932 motion picture, they portrayed the major characters in the tragedy of the last royal family of imperial Russia.

can government itself. Even as some of the best athletes in the world were being trained and groomed to peak physical condition for the Olympic Games, a ragged contingent of war veterans converged on Washington, D.C. Throughout June and most of July, an estimated 20,000 men were encamped near the Capitol, demanding early payment of promised bonuses for their service in World War I.

The "Bonus Army," as it was called, became a chronic source of irritation and embarrassment to the Hoover administration. Wrongly charging these disheveled and destitute men with being radicals, the frustrated president, on July 27, finally ordered federal troops, under the command of General Douglas MacArthur, to disperse them. The newsreels and newspaper photographs of tanks and bayonets being used against unarmed war veterans provided excellent ammunition for the Democrats in November. And, ultimately, it was the ballot box that most Americans still believed could redress their grievances rather than bullets or Marxist doctrine.

We could not conclude this review of 1932 without a mention of America's most important entertainment industry. Though newsreels, full-length features, short subjects, and animated cartoons continued to be produced, the Depression had finally cast its dark shadow over Hollywood by 1932. Until then, box office receipts had continued to swell due to the great popularity of the talkies, which were still novelties to the moviegoing public. But, by 1932, even the cheap price of a movie was proving to be too high for the growing number of poor Americans. Also, the major studios had miscalculated the duration and severity of the economic crisis and, instead of cutting production and distribution costs, had expanded. Pressure to economize caused decentralization but allowed independent operators to purchase many movie theaters from the studios.

Despite financial woes in Hollywood, movies were made, movies were seen, and movies were honored. Feature releases in the United States during 1932 totaled 685, including nearly 200 foreign films. Movie theater attendance averaged about 60,000 weekly, and the number of theaters showing films at the end of 1932 was 12,480.

On November 18, 1932, the five year old Academy of Motion Picture Arts and Sciences conferred its annual awards of merit. The best picture award went to the all-star *Grand Hotel*, while two distinguished migrants from the Broadway stage, Frederic March and Helen Hayes, picked up the best actors' awards. An "extra" award went to Wallace Beery for his role in *The Champ*, and best short

Young
Walt
Disney
and
friend.



subject awards to Laurel and Hardy, Walt Disney, and Mack Sennett.

But on that festive evening, probably the most popular award with movie fans and Academy members alike was a special one presented to Walt Disney for his creation of Mickey Mouse. In an industry whose main product was fantasy, the popularity of Disney's cartoons was truly a fantastic phenomenon in the thirties. One movie magnate commented: "You spend a million dollars on a super-spectacle and they sit through it just to see Mickey Mouse."

One hesitates to place too much significance on Disney's special Academy Award, but it is fascinating to contemplate that a human-like mouse embodied traits that many foreign observers of the United States scene have concluded are especially American. For, without a doubt, Mickey was resourceful in emergencies, gallant to the opposite sex, and, most of all, a fearless, self-confident individualist. No wonder, then, he was so beloved and honored in 1932, when a fearful America seemed to have lost its way and its nerve.

Burt Reiner is Assistant Curator of Military and Political History of the Natural

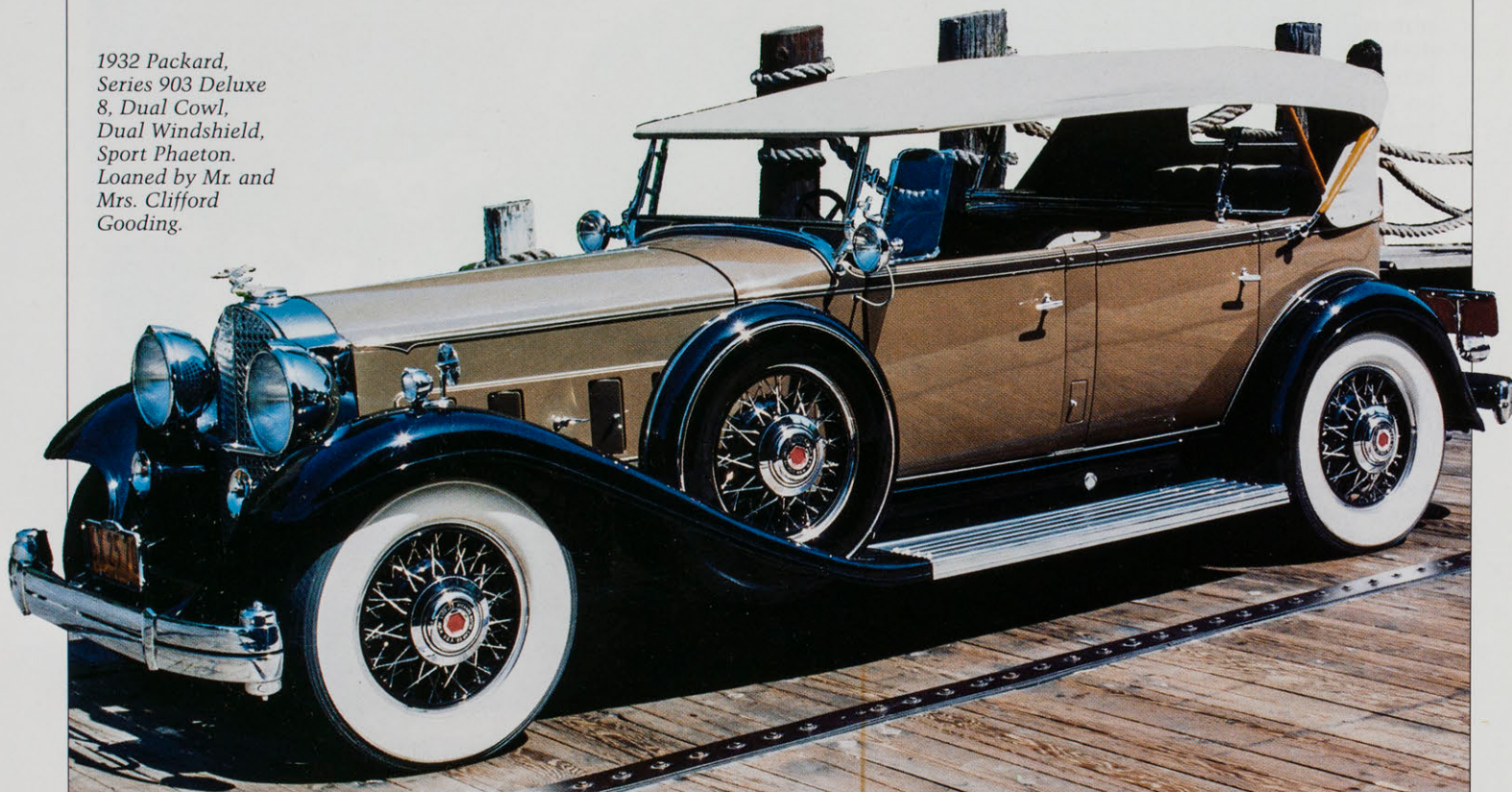
History Museum of Los Angeles County. With museum designer Jerry Campbell, he is responsible for the exhibit, U.S.A., 1932. Reiner tells us his interest in 1932 began very early (he was born in that year).

U.S.A.—1932 will consist of a rich sample of the museum's collections of period furnishings, costumes, paintings, toys, and accessories. The exhibit will highlight the politics, domestic life, and entertainment events of the year the Olympics first came to Los Angeles. The exhibit, an official part of the LAOOC's Olympic Arts Festival, opens to the public on June 1, 1984.



AUTOMOBILES of '32

1932 Packard,
Series 903 Deluxe
8, Dual Cowl,
Dual Windshield,
Sport Phaeton.
Loaned by Mr. and
Mrs. Clifford
Gooding.



by JAMES ZORDICH

The 1932 Olympic Games held more significance for the citizens of Los Angeles than just that of a world class athletic contest. Because of the Depression, there was the anticipation of increased tourism and its accompanying economic benefits.

One traditional bellwether of the status of the United States economy is the condition of its automobile industry. By 1932, the ravages of the Depression were apparent on automobile production, which had declined 5.8 percent from the previous year. From 1919 to 1930 auto production rose dramatically. But with the Wall Street collapse of 1929, the automobile economy had begun to deteriorate and showed no major signs of improvement until 1934. However, even then immediate recovery was limited.

Although envisioned by many as a

much needed economic boost, the Xth Olympiad was viewed by others with considerable suspicion. Was it, in fact, strictly a southern California real estate promotion? This misunderstanding was nurtured by those who believed that William May Garland, a major benefactor of the Natural History Museum as well as an important Los Angeles business figure, was serving his own real estate interests while president of the Xth Olympiad Committee. America's favorite humorist helped to set the record straight in his newspaper column of August 9, 1932:

You folks all over the United States thought these Olympic Games was just some real estate racket of Los Angeles and didn't come, you have been badly fooled. You missed the greatest show from every angle that was ever held in America. Regardless of hard times there has been from 70,000 to 105,000 people every

day. Regardless of this old town's boosting and blowing, they certainly come through beautiful. It was dignified, impressing, and thrilling, and you have just missed something you won't get to see again during our lifetime....

Yours, WILL ROGERS.

In view of all the logistical problems associated with the Olympic Games, how did those 70,000 to 105,000 daily attendees get to the events? In 1932 three modes of transportation were available—automobiles, Pacific Electric trolley cars, and buses. Despite the abundant supply of automobiles—California ranked only second to New York in the number of automobiles with a total of 1,898,543 registrations—the Pacific Electric system was the most heavily patronized means of travel to the Olympic contests. Vehicle parking and congestion were apparently so insignificant

that the matter was ignored by the southern California press.

Parking facilities in the vicinity of Olympic Stadium (as the Coliseum was known in 1932) were little different than today, except of course that the crowded lots and curbs were occupied by automobiles 52 years older. No one thought of taking any special notice of the cars that surrounded the Coliseum in 1932, and probably the same will be true in 1984. But history has rewarded surviving automobiles of vintage character with special recognition, and so it is fitting that some attention be afforded to the cars of 1932.

In commemoration of the Xth Olympiad, a retrospective examination of that year's automobiles is being presented as part of the fanfare heralding the XXIII Olympiad of 1984. No more than 100 feet from the site where many 1932 Olympic ticketholders parked their cars, the Natural History Museum exhibit includes a select collection of automobiles in an automobile salon. In the thirties, the salon concept was widely utilized by automobile manufacturers and dealers to display and sell each year's new product. This phenomenon was usually manifested in one of two forms: the sophisticated art deco, cosmopolitan hotel lobby style, or the opulent but refined garden party motif. The museum's display will reflect the characteristics of the latter theme.

Then as now, showmanship was an important ingredient used to sell automobiles and, like traveling circus troupes, Los Angeles automobile dealers employed tent shows to display their products away from downtown salons. Great artistic creativity was dedicated to the embellishment of these tent shows, varying in theme from a recreated redwood forest to a formal Japanese tea garden complete with plants, flowing streams, and hanging lanterns. The more expensive automobiles were reserved for more exclusive viewing at the Biltmore Hotel or some other posh spot in the city center.

Though popular and successful, tent shows were subject to the whims of weather or other natural catastrophes. In March, 1929, a show came to an abrupt halt when an early morning fire destroyed the entire tent with all its contents. Following that, a gradual effort was made to move to indoor locations. The annual show of the Los Angeles Motor Car Dealer's Association, which was located at the corner of Wilshire Boulevard and Fairfax Avenue from January 9 through 17, 1932, was one of the last to be presented in a tent.

Today, in the midst of major concern over expected traffic congestion during the 1984 Olympic Games, the museum's exhibit, The 1932 Automobile Salon will provide a nostalgic and restful retrospec-



1932 Ford, Model B-400, Convertible Sedan. Loaned by Dr. Jean E. Carrey.



1932 Duesenberg, Model J Murphy Roadster. Natural History Museum collections.

**"WELL, GEORGE,
WE CERTAINLY
DECIDED RIGHT
THIS TIME."**

**"I SHOULD SAY SO.
A BIG, POWERFUL
BUICK STRAIGHT
EIGHT SEDAN—
AND ONLY
'995!"**



Five-Passenger Sedan... \$995, f. o. b. Flint, Mich.



Eight of the twenty-six luxurious Buick models for 1932 are priced from \$935 to \$1155, f. o. b. Flint, Michigan—the lowest base price at which any Buick Eight or Six has ever been sold. They are big, roomy, powerful cars—BUICKS all the way through. With Wizard

Control, including Automatic Clutch, Controlled Free Wheeling and Silent-Second Syncro-Mesh transmission. With superbly styled bodies by Fisher, new and more brilliant Valve-in-Head Straight Eight Engine and Torque Tube Drive. They possess that extra stamina which enables Buick to give 150,000 miles and more of fine,

dependable performance—that extra value which causes motorists to award Buick more than half of the total sales of all eights in its field. Thousands of people who formerly owned smaller cars are now turning to these fine Buick Eights, available on extremely liberal G. M. A. C. terms. BUICK MOTOR COMPANY, FLINT, MICH.

WHEN BETTER AUTOMOBILES ARE BUILT, BUICK WILL BUILD THEM... PRODUCT OF GENERAL MOTORS

*Above: An advertisement
from The Saturday Evening
Post of March 12, 1932.*

*Page 25: An advertisement
from The Saturday Evening
Post of March 5, 1932.*

CHRYSLER

with patented *FLOATING POWER*

AUTOMATIC CLUTCH • SILENT GEAR SELECTOR •

FREE WHEELING • HYDRAULIC BRAKES • ALL

STEEL BODY • OILITE SQUEAK-PROOF SPRINGS

DOUBLE-DROP GIRDER-TRUSS FRAME



New Chrysler Eight Sedan, \$1475

What is Left for Anyone to Offer?

Chrysler has put so much, so *very* much, into the new Chrysler cars the question naturally arises—*What is left for anyone to offer?*

A few minutes study of a new Chrysler, and a few minutes at the wheel of a new Chrysler *in action*, and you know for a certainty that no motor car in 1932 can escape being drawn into comparison with Chrysler.

All four of the new Chryslers have *Floating Power*—that great patented development which wipes out power tremor at all car speeds. A revolutionary way of suspending an engine in a chassis. Creates a flow of power that is silent, soft and smooth—with results simply impossible to describe.

Then there is the new Chrysler Automatic Clutch. *Absolutely* automatic. Leaves your left foot perfectly idle.

And how you will enjoy Chrysler's Free Wheeling. It is *real* Free Wheeling—the Free Wheeling unit being en-

tirely separate and located at the *rear* of the transmission.

In addition, Chrysler offers a new Silent Gear Selector—enabling anyone to select a higher or a lower gear at any car speed with no more effort than moving a lead pencil—and *without clashing*.

All the new Chryslers have a new Double-Drop Girder-Truss Frame that forms a rigid, distortion-proof foundation for Chrysler's All-Steel Body.

Add to all this the safety of Chrysler's self-equalizing Hydraulic Brakes—with new drums of steel having a cast-iron lining *fused* to the steel—multiplying brake life and brake efficiency many times.

Add the advantage of Chrysler's new Oilite Squeak-Proof Springs—springs in which the steel leaves are separated by

Oilite—a patented metal that supplies its own lubrication. Regardless of water, ice or mud, these springs *never* squeak.

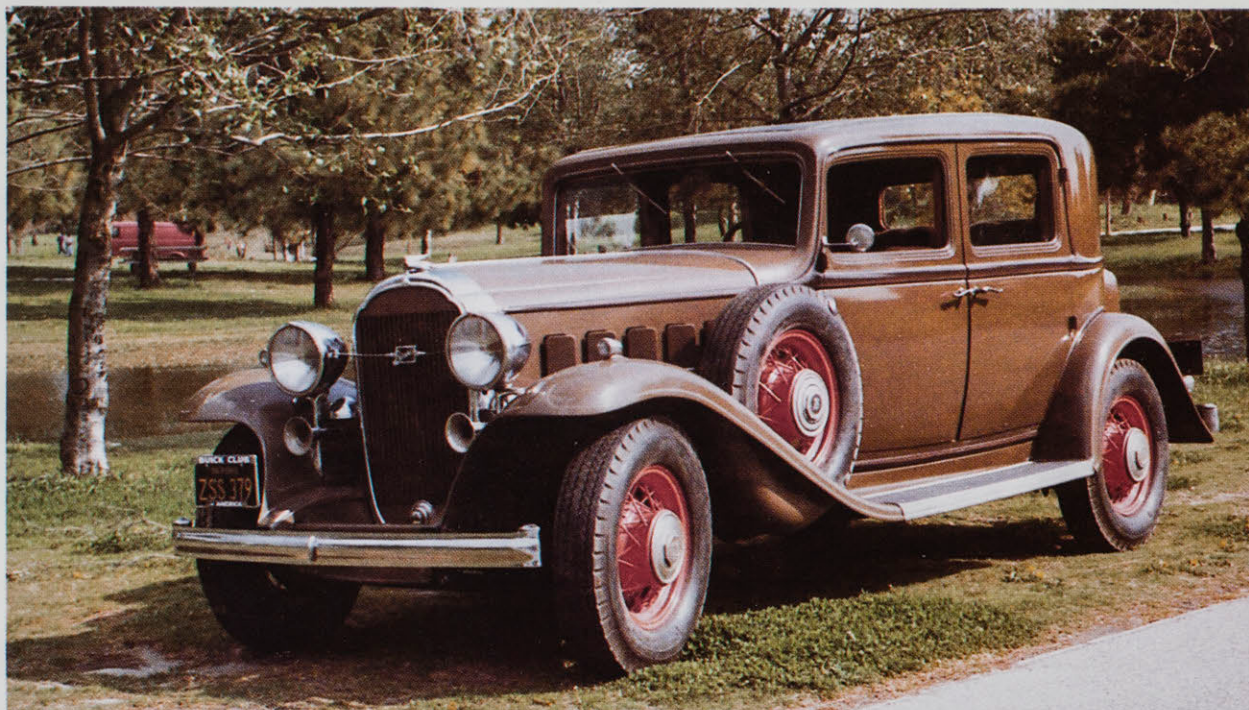
Add all of Chrysler's definite outstanding engineering developments to Chrysler's refined smartness, Chrysler's increased luxury and Chrysler's swifter performance—and you find a total of value that cannot be measured by accustomed automobile dollar standards.

The best way to judge a Chrysler is *on the road*—and the best way to judge any motor car is by comparison with Chrysler. Just see for yourself how it works out.

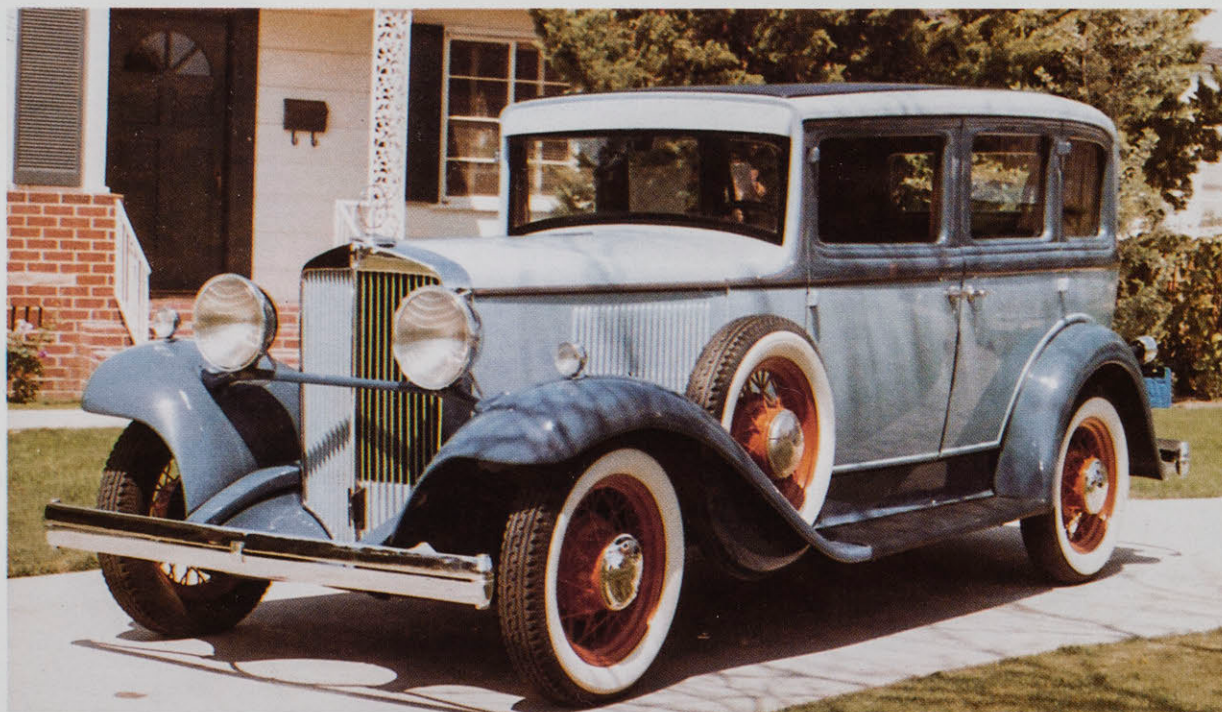
A new Chrysler Six, 5 body models, \$885 to \$935 (Automatic Clutch and Oilite Squeak-Proof Springs on all Sixes at slight extra cost); a new Chrysler Eight, 4 body models, \$1435 to \$1535; a new Chrysler Imperial Eight, 2 body models, \$1925 to \$1945; a new Chrysler Imperial Custom Eight, 6 body models, \$2895 to \$3595. All prices f. o. b. factory. Duplate Safety Plate Glass obtainable on all models at slight extra cost.

You'll be
happier
with a
Chrysler

1932 Buick Club Sedan, Model 91. Loaned by Donald J. Glaub.



1932 Hupmobile, Model B Sedan. Loaned by Ron Griffin.



tive of days gone by when automobile sales were carried on in a more refined and elegant way.

James Zordich, Associate Curator of Business and Industrial History, is actively researching the history of Santa Catalina Island and the transportation systems that served the resort. He is editor of *Horseless Carriage Gazette* and has written several articles pertaining to automotive history. Mr. Zordich has completed award-winning restorations on many of the automobiles in the museum's collection. With museum de-

signer Brian Weber, he is responsible for the exhibit: *The 1932 Automobile Salon*.

Vintage automobiles from area collectors and the museum's own collection will be brought together in an elegant art deco garden setting reminiscent of the popular thirties automobile shows. Mannequins in period dress from the museum's costume collection will animate the exhibit as will a musical sound track and graphic materials of the decade. The exhibit, an official part of the LAOOC's Olympic Arts Festival, opens to the public on June 1, 1984.



From 1984 to 1913: The Museum Revives Its Past

The architecture of an entrance facade can express many ideas about the purpose of a building, the aspirations of its owner, and the era in which it was built. The facades of the north and south entrances of the Natural History Museum are massive and relatively unornamented, reflecting the strength and permanence of the building that protects the valuable collections within.

Before the Great Depression, the entrance facade of the museum had a different appearance, based on an earlier architectural concept that the exterior of a museum building should represent an ornate temple comparable in grandeur to the treasures it housed. As the size and scope of the institution expanded and the new entrance facades became the entry points for museum visitors, the original entrance was stripped of its primary purpose and dwarfed by the much larger additions. Maturing trees and shrubbery partially blocked it from view, and the neglected facade fell victim to deterioration and vandalism.

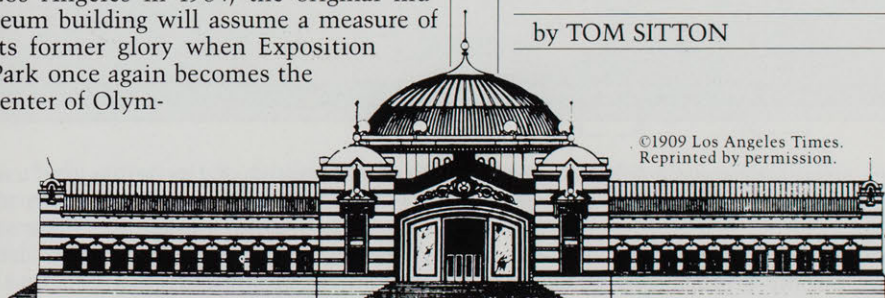
With the coming of the Olympics to Los Angeles in 1984, the original museum building will assume a measure of its former glory when Exposition Park once again becomes the center of Olym-

pic activity. Much of the facade will receive a long-overdue cleaning, repair, and stabilization, and the original entrance will be reopened, returning it to its original purpose. This initial revitalization will be the first step in reestablishing the integrity of an architectural gem.

The original museum building was one of three major structures planned for the new cultural center in Agricultural Park (renamed Exposition Park in 1910). In 1909, an arrangement for a tripartite ownership and operation of the park was instituted. The State of California agreed to build an exposition building and an armory and to lease a plot of land to Los Angeles County on which a museum would be built. The City of Los Angeles pledged to maintain the grounds of the park, including a sunken rose garden that formed a quadrangle, open on the north end and flanked by the museum on the west, the State Exposition Building (1912) on the south, and the State Armory (1914) on the east. This completed park complex was a fitting setting for the museum, which became a favorite location for the greeting and entertainment of dignitaries who visited Los Angeles.

Local architects Frank D. Hudson and William A. O. Munsell were selected to plan the structure, using designs that had been developed earlier for a "Los Angeles county historical building." The firm had already designed several

by TOM SITTON



An artist's idea of what the museum might look like. This view appeared in the Los Angeles Times in February 1909, six months before the architects were hired to design the building.

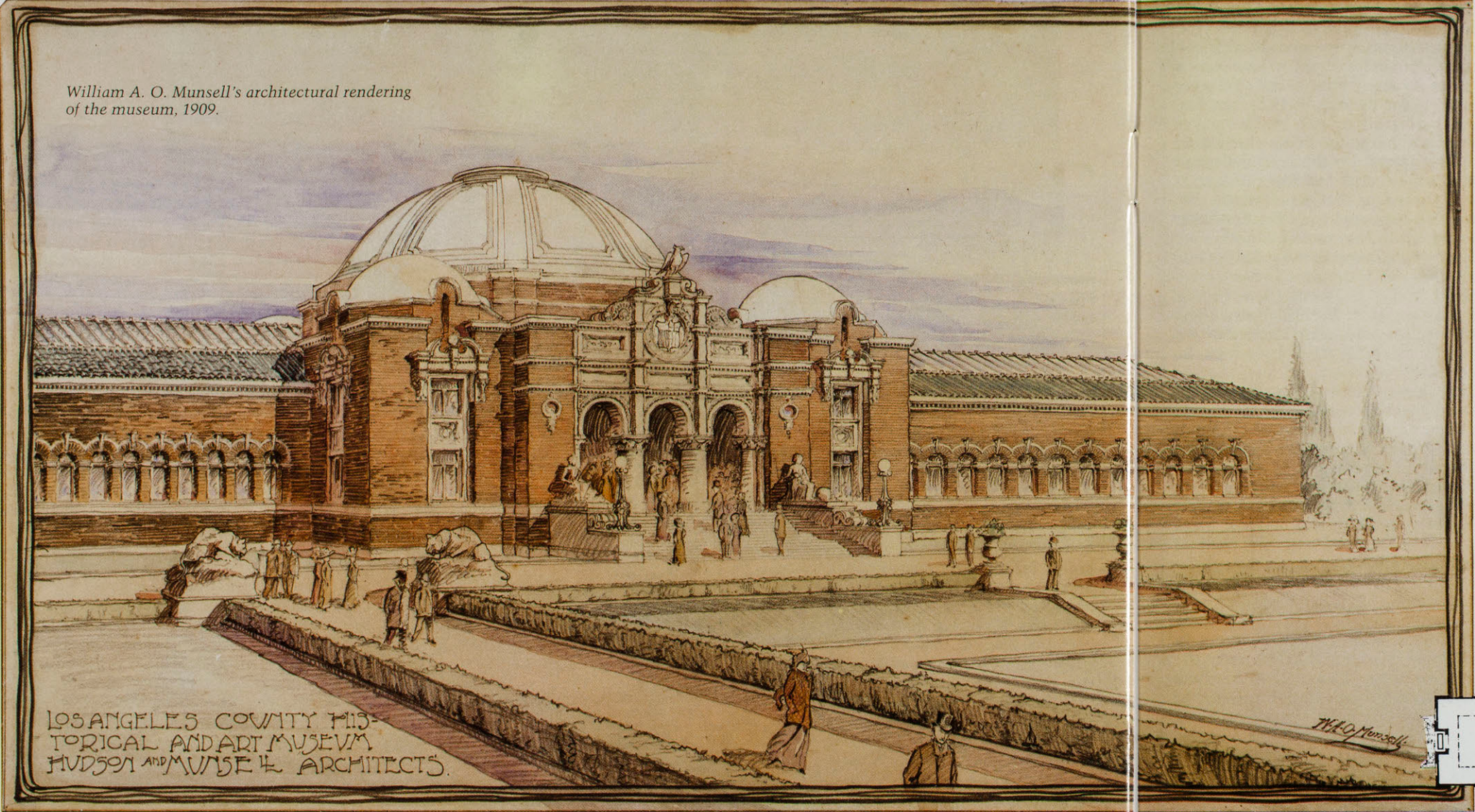
In April 1909, the Los Angeles Times published this artist's conception of Agricultural Park and the buildings planned for it. The museum appears on the right, behind the State Exposition Building.



©1909 Los Angeles Times.
Reprinted by permission.

With the coming of the Olympics to Los Angeles in 1984, the original museum building will assume a measure of its former glory.

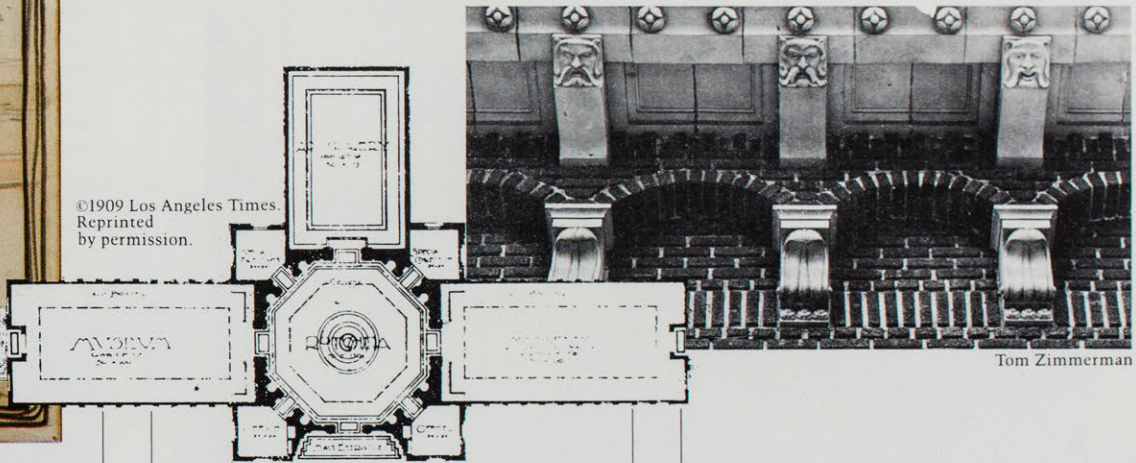
William A. O. Munsell's architectural rendering of the museum, 1909.



Top: This photo of the main entrance structure in 1914 shows the eagle, which was removed after earthquake damage in 1920.

Below left: An artist's idea of the T-shaped floor plan of the proposed museum appeared in the Los Angeles Times in February 1909.

Below right: The terra cotta decoration on the roof eaves includes a number of sinister faces.



county buildings, the most notable of which were the County Hall of Records (1907) and early units of the County Hospital. During a thirty-year partnership, the firm also designed the Masonic Temple, Elks Temple, Scottish Rite Cathedral, a number of architecturally important office buildings in downtown Los Angeles, and many notable residences.

By the beginning of 1910, Hudson and Munsell had completed plans for the museum building. The museum's Board of Governors recommended that John F. Atkinson be awarded the contract for construction of the building, and the County Board of Supervisors concurred. Construction began soon after the groundbreaking ceremony on July 11, 1910, and the building was completed in 1912. History and science exhibits were installed early the next year, and the "formal opening" of the museum took place on July 13, 1913. Five months later, on November 6, 1913, the museum was officially opened to the public as Los

Angeles simultaneously celebrated the completion of the Owens River aqueduct, the opening of the museum and state exposition building, and groundbreaking for the armory. The museum building was virtually complete at that time, lacking only the towering bronze statue by Julia Bracken Wendt that was finally installed in the center of the rotunda in 1914.

The completed museum building was a T-shaped structure composed of a central rotunda and three wings. The north and south wings contained reinforced concrete mezzanines and skylight ceilings, while the west wing was constructed with a high cove and a decorative skylight ceiling. The steel frame supported the floors and domes with exterior walls of unreinforced brick and terra cotta. The roof was composed of red clay tiles and mosaic tiles, which covered the central dome and the four smaller domes surrounding it. The central entrance pro-

jected forward of the wings and contained granite steps leading to the vestibule with a mosaic tile floor surrounded by ornamental terra cotta decoration. Four arched columns in the vestibule were surmounted by a monumental pediment capped by a statue of an eagle with spread wings.

The exterior of the museum was executed in the Spanish Renaissance architectural style, dominated by the prevailing Beaux Arts design. Romanesque influences were also evident, particularly in the bond pattern of the brickwork and rows of arched windows. The museum was one of the few structures in southern California that successfully exhibited the fusion of these stylistic elements. As architectural historian Paul Gleye has noted, the museum is "one of the most prominent surviving examples" of this style in the Los Angeles area.

The focal point of the structure was the central rotunda, a common feature in Renaissance architecture that was par-

ticularly popular for exhibition halls throughout the nineteenth and early twentieth centuries. Octagonal in plan, the museum's rotunda was covered by a coffered dome ceiling capped by an elaborate art glass skylight. A circular row of sixteen columns of scagliola (an imitation of Sienna marble) with Corinthian capitals partially supported a circular balcony with a decorative iron railing. The walls were of Bocadillo veined Vermont marble fastened to the brickwork. The doors and woodwork were made of mahogany, and the flooring consisted of mosaic tile.

The Spanish Renaissance influence of the museum facade and rotunda also dominated the plan and function of the building's interior spaces. Renaissance space attempts to draw the observer to a central point from which he can sense a balance of movement in all directions, and architects Hudson and Munsell incorporated this principle in their design. The rotunda was planned as a point of

orientation that assured the museum visitor that he was free to move in all directions leading from the rotunda into the three radiating wings or through the entrance. The north wing contained history and ethnology exhibits, the south wing housed scientific specimens, and the west wing was the art gallery.

In September 1911, Alfred F. Rosenheim, a noted architect and president of the Fine Arts League of Los Angeles, implored one of the county supervisors to provide additional funds for the decoration of the rotunda. Rosenheim reminded the supervisor that it was the intention of those involved in the construction of the museum "to render this building one of the most beautiful of its kind in the United States." From the reports of local observers, it was apparent that Rosenheim's dream had come to fruition in 1913. Critics raved about the beauty of the new structure, "the handsome and spacious rotunda," the "stately

and impressive dome," and stated that the institution rivaled museums in the East. Several writers believed that the opening of the museum marked the arrival of Los Angeles as an art center, and the building was admired as an important contribution to the architectural diversity of Los Angeles.

Additional accolades regarding the original museum building appeared seven months later, when Julia Bracken Wendt's bronze sculpture was unveiled. Located in the center of the rotunda, the statue of the three maidens representing "The Spirit of History, Science, and Art" was well-publicized. Art critics labeled it the "first piece of real art in bronze for the city." The museum's art curator boasted that "we deem it the most significant statue in the world, and laud it unto the seventh heaven of perfection." The latter statement was surely an exaggeration, but it was typical of descriptions of Wendt's creation at the time of its unveiling, when the museum's



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Interior of the rotunda in 1984.

View of the coffers in the ceiling of the rotunda dome.



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Corinthian capital of one of the rotunda columns.



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construction and furnishing was finally complete.

The original museum building was a fitting edifice for the early collections it housed. As museum services and collections expanded rapidly, however, it became evident that a much larger structure was needed. In 1925, the first major addition to the building was opened to the public. This three-story unit extended from the rear and south side of the original building. Two years later, a second major addition was begun, extending westward from the first addition to form one harmonious structure of Italian Renaissance design. The public opening of this latter unit on November 7, 1930, had a profound effect on the original museum building, since the combined additions contained a new entrance facade facing the Coliseum on the south side.

The closing of the original entrance marked the beginning of the decline of that portion of the building. Donal Hord's *Wheel of Industry*, a statue executed as a Public Works of Art Project, was situated in front of this entry in 1934, partially blocking the entrance. Several years later the original glass doors were replaced with solid metal doors, giving the old entrance the appearance of a sealed wall rather than an inviting opening.

The transformation of the old facade of the museum was also carried out in the interior. The rotunda, formerly the orientation point for entering the three wings, became an exhibit gallery. In 1938, the Wendt statue was enclosed in a plywood cylinder, and large exhibit cases began to appear in much of the previously open space. A cork floor cover masked the original mosaic tiles. By the early 1950s, the original beauty and open space of the rotunda had virtually disappeared; it was barely distinguishable from other exhibit halls.

The completion of the final major addition to the museum complex in 1976 signaled a change in the fortunes of the 1912 museum structure. The new addition included a gallery for gems and minerals, eliminating the need for the large mineral exhibit in the rotunda. In 1980, the mineral exhibit cases were removed and the Wendt statue was unveiled for a second time. Carpeting and wood molding were installed to accommodate paintings. Although the rotunda had not been returned to its original purpose as the central point of the museum, its elegance and imposing spaciousness had begun to resurface.

Spurred by this summer's activities in Exposition Park, the original building will continue to return to its former character. The proposed restoration of the exterior will include cleaning, repointing, and repair of terra cotta and brickwork;

repair and repainting of the windows; and repair of a large crack on the dome of the rotunda. The metal entrance doors will be replaced with glazed doors and a transom of the original style. If funds are available, the doors in the rotunda will be restored to their original mahogany and glass finish, and modern lighting fixtures will be replaced with those of the period.

The proposed restoration is significant not only for its aesthetic improvement of the original building, but also because it will allow this area to be used for the function for which it was intended. Once again the old entrance will welcome museum visitors, and the rotunda will assist these guests in choosing the path they will take during their stay. If additional funds can be raised for this project, the interior of the rotunda will be further restored by repainting the peeling ceiling, cleaning the marble walls and the statue, and making a few minor repairs. This added treatment would enhance the elegance and historical ambiance of this architectural landmark.

In 1932, the "Los Angeles Museum of History, Science, and Art" was one of the focal points for Olympic activities related to the athletic events held in the nearby Coliseum and Olympic swim-



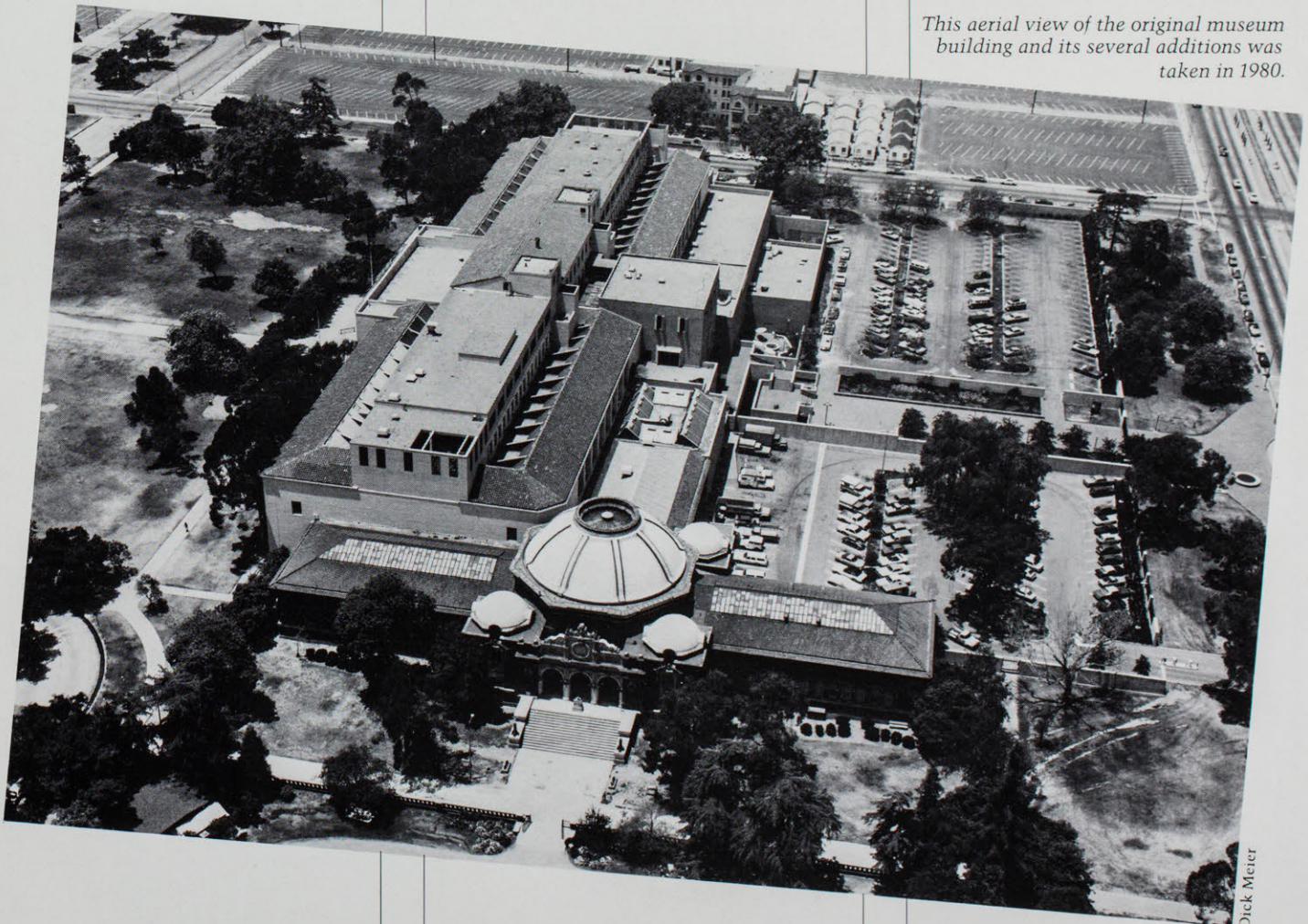
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ming stadium. In the summer of 1984, the Olympics will return to Exposition Park, and the Natural History Museum will be the location of special Olympic functions and exhibits. The architectural significance of the original museum building will be highlighted by the restoration of the facade and rotunda, and the museum's historical and scientific collections will be on display for the many

travelers from around the world who will visit this cultural attraction in 1984.

Tom Sitton is head of the Social History Section at the Natural History Museum and is a specialist in urban and local history.

This aerial view of the original museum building and its several additions was taken in 1980.



Dick Meier



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